ANNUAL REPORT
ON
KANNADA RESEARCH IN BOMBAY PROVINCE

FOR THE YEAR 1939–'40

K. 386

BY

R. S. PANCHAMUKHI, M.A.,

Director of Kannada Research, Bombay Province.

GOVERNMENT ORIENTAL MSS LIBRARY
22 DEC 1941
TRIPLICANE P.O. MADRAS

KANNADA RESEARCH OFFICE, DHARWAR.

1941

Price Rs. 4/-

PRINTED BY G. S. PRESS, MOUNT ROAD, MADRAS.

TABLE OF CONTENTS

	Page
Administrative ..	1
General ..	3
Kannada Research Library ..	3
"Memorandum on Kannada Research in Bombay Province" ..	3
Co-ordination with other Research Departments in India ..	3
Tours of the Director of Kannada Research and his assistants ..	4
Collection of Research material ..	6
Museum and Manuscript Library ..	6
Lectures by distinguished scholars ..	7
Contributions of the Director to Research Publications ..	7

PART I: KARNATAK ARCHAEOLOGY AND EPIGRAPHY

(a) *Archaeology: Notes on monuments and villages examined* ..	11
Bādāmi—Dolmens at Rāmatīrtha ..	11
Some new inscriptions ..	13
A curious group of sculptures in the Mālagitti Śivālaya ..	14
Mahākūṭa—Northern temples and sculptures at Mahākūṭa ..	16
Dharwar—Sculptures in the Karnataka Historical Research Society ..	17
Anagawāḍi and Herakal—antiquities at ..	20
Gombiguḍḍa — (Jamakhandi State) Linear drawings and pictures ..	21
Murḍēśvara ..	24
Kaikiṇi ..	25
Bailūr ..	28
Māstimane and Vīramane ..	28
Bhatkal ..	29
Navāyats in the village ..	29
Hāḍuvaḷḷi ..	30

PAGE

(b) *Epigraphy* .. 32
Chalukyas of Bādāmi .. 32
Vinayavati, mother of Vijayāditya-Satyāśraya, a new name in the Chalukya genealogy .. 32
Āḍūr inscription of Kīrttivarmarasa (Kīrttivarma II) .. 32
Rāshṭrakūṭas of Malkhed .. 33
Hiremāganūr inscription of Nityavarshadēva (Indra III) .. 33
Śaka 837: Date of accesssion of Indra III and his son Gōvinda IV. 35
Chālukyas of Kalyāṇi .. 40
Sirsangi inscription of Jagadēkamalladēva, Tolaha (Tolapa) kula: same as Tolaras of the West Coast .. 40
Hoysaḷas of Dōrasamudra .. 41
A rare Copper-plate grant of Vīraballāḷa II;—Śaka 1126 .. 41
Vijayanagara dynasties: their feudatory chiefs of Nagire and Hāḍuvaḷḷi .. 41
List of villages where inscriptions were copied .. 49
List of Inscriptions examined and copied during 1939-40 .. 50

PART II: KANNADA RESEARCH MUSEUM

(a) *Survey of Bhatkal Petha* .. 81
Collection of Jaina bronzes and inscriptions; Buddhist remains in the Dekkan and South India; Jainism in Karnatak, anterior to Buddhism; its first appearance under Chandragupta and Bhadrabāhu; Its career in North India (Mathura), Kalingadēśa (Hathigumpha) and Karnatak until it was ousted to the West Coast by the votaries of Śaivism and Vaishṇavism

(b) *Antiquity and evolution of image worship with special reference to the Jaina pantheon* .. 85
Earliest sculptures and paintings of the Jaina-Tīrthaṅkaras in different parts of India .. 86
Primitive Jainism—not idolatrous: influence of the Hindu pantheon on it .. 88
Growth of the Jaina hierarchy .. 88

PAGE

Bhatkal finds:—Descriptive Notes .. 89
(1) Ādinātha-Tīrthaṅkara—inscription on the back of the pedestal .. 90
(2) Padmāvati .. 92
(3 Nandīśvaravaradvīpa (Chaumukhi ?) .. 93
(4) Brahmadēva .. 94
Tīrthaṅkara images included in the Hāḍuvaḷḷi finds .. 95
Pedestals with inscription .. 97

(c) *List of objects deposited in the Kannada Research Museum* .. 100

(d) *Two Āndhra coins* .. 101

PART III: KARNATAK MANUSCRIPTS

(a) *Collection of Manuscripts by the Department* .. 105
Condition of Manuscripts .. 105
Duplicate copies of works .. 106
Value of inscriptions for the literary history of Karnatak .. 106
Important manuscript works in the year's collection .. 108
Kālajñāna-Vachanas and their value as historical documents . 110

(b) *List of manuscript works examined during the year* .. 113

22 DEC 1941

LIST OF PLATES

			Facing Page
I.	(a)	A dolmen at Rāmatīrtha near Badami ..	12
	(b)	A temple with a northern tower in the compound of the Mahākūṭēśvara temple at Mahākūṭa near Badami ..	12
II.	(a)	Dvārapālakas at the entrance gateway of the Mahākūṭēśvara temple at Mahākūṭa ..	18
	(b)	Śaṅkara-Nārāyaṇa (?) or Paraśurāma ..	18
	(c)	Lakulīśa (?) ..	18
	(d)	Chāmuṇḍā ..	18
III.		Hand-sketches of linear carvings of figures on the Goṁbiguḍḍa hill (Jamakhandi State) ..	21
IV.		Hand-sketches of linear carvings of figures on the Goṁbiguḍḍa hill ..	22
V.		Hero-stones from Kaikiṇi, Bhatkal Petha ..	26
VI.		Hiremāganūr inscription of Nityavarshadēva (Indra III), Śaka 837 ..	40
VII.	(a)	Bronze image of Ādinātha Tīrthaṅkara ..	90
	(b)	Back of the pedestal of the above ..	90
	(c)	Two Āndhra Coins ..	90
VIII.	(a)	Bronze image of Jain Padmāvatī ..	92
	(b)	Stone image of Jain Padmāvatī seated against a bronze *prabhāvaḷī* ..	92
IX.	(a)	A metal representation of Nandīśvara-vara-dvīpa .	94
	(b)	Stone image of Pārśvanātha Tīrthaṅkara ..	94
X.	(a)	Bronze image of Kshētrapālaka Brahmadēva (Jain) riding on horse-back ..	96
	(b)	Stone image of Brahmadēva (Jain) seated ..	96
	(c)	A seated Tīrthaṅkara ..	96
	(d)	A stone block of thirteen Tīrthaṅkaras ..	96

K.386

ANNUAL REPORT ON KANNADA RESEARCH, 1939-40.

ADMINISTRATIVE.

The Government of Bombay made a provision of Rs. 12000 (recurring) and Rs. 8000 (non-recurring) in their budget, for research work in Kannada Literature in their Resolution No. 6563 dated 8th October, 1938 and appointed a committee under the chairmanship of Mr. A. C. Farran I.E.S., Principal, Karnatak College, Dharwar, to draw up a scheme for the work of research in Kannada culture. On the recommendations of this committee, Government were pleased to pass orders in their Resolution No. 6563 dated 13th April, 1939, that the work of research in Kannada Literature should be carried out under the direction of the Director of Kannada Research assisted by an Advisory Board, in close connection with the Karnatak College, Dharwar and to sanction a grant of Rs. 12,000 for expenditure on account of this scheme. Accordingly, Government created a post of Director of Kannada Research and constituted a Board for research in Kannada Literature "to advise Government and in particular the Director of Kannada Research on matters concerning the work of research in Kannada Literature." I was appointed as Director of Kannada Research by G. R. No. 6563, E.D., dated the 20th September 1939 and I assumed charge of my office on 1st October, 1939. Till then, no actual work in connection with Kannada Research had been undertaken by the Kannada Research Office. I am given an establishment of one Librarian-Clerk and two Research Fellows. Messrs. B. R. Joshi, M.A., and A. M. Annigeri, M.A., were appointed as Research Fellows from 3rd January, 1940 to assist me in the collection and publication of historical and literary material by conducting a regular survey of the Bombay Karnatak and to carry on researches in the respective fields under my direction. Mr. G. M. Patil, B.A., Cert. Libr., is appointed the Librarian-clerk of my office.

K. 386

The following persons constitute the first Advisory Board for a period of three years ending 8th May, 1942 :—

1. Dr. S. C. Nandimath, M.A., Ph.D., Principal, Lingaraj College, Belgaum (*Chairman*).
2. Mr. K. G. Kundangar, M.A., (Bom.), Lecturer in Kannada, Rajaram College, Kolhapur.
3. Mr. D. P. Karmarkar, M.A., LL.B., Representative of the Karnatak Historical Research Society, Dharwar.

4. Mr. D. R. Bendre, M.A., Representative of the Karnatak Vidyavardhaka Sangha, Dharwar.
5. Mr. V. K. Gokak, B.A., (Oxford), Professor of English, Willingdon College, Sangli.
6. Director of Kannada Research, (Ex-officio *Secretary of the Board*).
7. Mr. S. S. Malwad, M.A., Lecturer in Kannada, Karnatak College, Dharwar.
8. Mr. A. D. Dhopeshwarkar, M.A., LL.B., Joint Professor of History and Logic, Karnatak College, Dharwar.

GOVERNMENT ORIENTAL MSS LIBRARY
22 DEC 1941
TRIPLICANE P.O. MADRAS

GENERAL.

Kannada Research Library.

The first and most important need of the Institute is a good Library of reference books and original works containing accounts of basic sources. Many of the valuable publications pertaining to Indian history, Archaeology and Literature are out of print and thus not available in the market. After a serious attempt to secure old copies from private owners, I have been able to add representative and the most indispensable sets of books to the Kannada Research Library of my office. Rao Bahadur K. N. Dikshit, M.A., F.R.A.S.B., Director General of Archaeology in India was kind enough to issue special circulars to the Superintendents of Archaeological Circles under him to supply free, old reports in their stock and the Universities of Madras, Mysore, Calcutta and several other private bodies have sent their publications free on the basis of exchange. Many new and up-to-date publications on various research subjects have also been purchased. But it still falls far short of the minimum requirements of a research scholar and its development in all branches is essential for it to grow into a useful reference Library.

"Memorandum on Kannada Research in Bombay Province."

As the Ex-officio Secretary of the Advisory Board I prepared, in consultation with Rao Bahadur K. N. Dikshit, M.A., F.R.A.S.B., Director General of Archaeology in India, New Delhi, Rao Bahadur C. R. Krishnamacharlu, B.A., Superintendent for Epigraphy, Madras, and other scholars interested in research, a comprehensive scheme of research work in Karnatak embodying the scope, extent and the general lines of work to be accomplished by the Research Institute, which was adopted by the Advisory Board in their meeting of November, 1939. This is published as "Memorandum on Kannada Research in Bombay Province" and forms the basis on which the work in this office will be carried out. As adumbrated in the Memorandum, the main activities of the office centre round (1) the collection of basic materials for study and interpretation of the ancient culture of Karnatak, such as the antiquities of archaeological interest, the inscriptions, Kannada literary manuscript works, folk-songs etc., and (2) the editing and publishing of this material in a scientific manner.

Co-ordination with other Research Departments in India.

To achieve appreciable progress in the programme of work chalked out, it was thought advisable that this Research Institution should maintain a

healthy co-ordination with other research departments in India. Accordingly, steps were taken by me to this effect and the Director General of Archaeology in India, New Delhi, the Government Epigraphist for India, Ootacamund, the Superintendent for Epigraphy, Madras and the Superintendent, Archaeological survey, Western Circle, Poona, as well as the Director of Archaeological Researches in Mysore have assured their fullest co-operation and help in the work of this office. The Director General of Archaeology has agreed to circulate the photo-prints of his Department annually to this office and to reserve a suitable space in the Archaeological Survey Report for an account of the progress of research achieved in this office. These advantages will enable me to work abreast with other research departments in India. The Superintendent for Epigraphy has made a permanent loan of 200 excellent photo-prints of the archaeological finds and monuments of the pre-historic and proto-historic periods, discovered in India and abroad which furnish ample material for the reconstruction of the ancient history of the Deccan and South India. The Director General of Archaeology in India has presented, after purchasing it at a cost of Rs. 100, an archaic stone inscription of Āḍūr belonging to the reign of the Chalukya King Kīrtivarma II (8th Cent. A.D.) for deposit in the office museum. Similarly, attempts were made to enlist the co-operation of scholars in securing the Kannada literary manuscript works lying in the possession of Maths and private individuals in the villages.

To avoid reduplication and clash of work, the survey and examination of inscriptions in the Bombay Karnatak will be conducted in mutual consultation by this office and the office of the Superintendent for Epigraphy. The Director General of Archaeology and the Superintendent for Epigraphy have agreed to this arrangement and the work has already been commenced on this understanding.

Tours of the Director and his assistants.

During the period of five months from October 1939 to March 1940 for which period the present Report deals, historical and literary material of outstanding value was examined and secured by me with the assistance of the Fellows. The first two months were spent in establishing the routine of the newly started office and defining the scope of research to be done by the Institute. This being done, I undertook tours to Badami, Rāmatīrtha (near Badami), Shivayogamandir, Mahākūṭa, Bagalkot, Herakal, Sirsi, Murḍēśvara and Bhatkal and examined the manuscript works, inscriptions and ancient monuments, and secured for the office museum, rare sculptures and bronzes of Tīrthaṅkaras and other Jain antiquities. The most noteworthy monuments examined are the dolmens at Rāmatīrtha in the hills of Bādāmi, the temples in the Orissan style of 8th cent. A.D. in the *prākāra* of the Mahākūṭēśvara temple at Mahākūṭa and the Khetpai Nārāyaṇa temple

(15th cent. A.D.) at Mūḍbhaṭkal which contains on the lower belts of the temple walls the story of Rāmāyaṇa and Mahābhārata depicted in beautiful sculptures, furnishing the best specimen of temple architecture in the West Coast.

The two Research Fellows namely Messrs. B. R. Joshi, M.A., and A. M Annigeri, M.A., were given preliminary training in the methods of exploring the inscriptions, manuscripts and other research materials and were initiated in the scientific method of handling the research materials for the reconstruction of the political and literary history of Karnatak. After this, Mr. B. R. Joshi, M.A., was deputed to conduct the manuscript and epigraphical survey of the Bhatkal Petha in the North Kanara district. He visited 12 main villages and secured estampages of 59 inscriptions which represent mostly the dynasties of Vijayanagara and the families of the local chieftains of Nagire and Hāḍuvaḷḷi. He has noted in the course of his survey the existence of Jain vestiges scattered in the jungles of Bhatkal Petha particularly in and round about Bhatkal and Hāḍuvaḷḷi. His collection of inscriptions and Jaina relics are important for the study of the minor ruling families of the West Coast during the Vijayanagara period and of the contribution that Jainism has made to the art and architecture of Karnatak. Mr. A. M. Annigeri, M.A., was engaged in learning to read old palm-leaf manuscript works and the inscriptions of the Vijayanagara period examined at Kaikiṇi and Bhatkal. Mr. Joshi is studying under my direction the history of the Hoysaḷa period while Mr. Annigeri is working on the "Devotional literature in Kannaḍa with special reference to the Dāsa-sāhitya".

As a workable basis for the collection of Kannada literary manuscript works, lists of such works in the possession of private individuals, religious institutions such as the Vīraśaiva and Jain Maths and the Government Manuscript library at Mysore and the Jain Manuscript Library at Arrah (C.P.) were got prepared for reference in the office. It is found that as many as 5000 manuscript works scattered in different parts of Karnatak will be available, besides the numerous ones lying in the villages which being exposed to the callous indifference of the owners and the damages by insects are likely to be lost forever, if they are not saved in time.

To expedite the work of survey and collection of manuscript works and other research materials from the area hitherto epigraphically surveyed by the Archaeological Department, temporary touring assistants were engaged with instructions to visit each and every village in the Bijapur and part of the Dharwar districts, in order to gather information regarding the manuscript works, copper-plates, inscriptions, coins, images, sculptures and other antiquarian remains and to secure the available material for this office, wherever possible. By this arrangement, major portion of the Badami Taluk,

a part of the Bagalkot Taluk in the Bijapur district and portions of Dharwar, Gadag, and Ranebennur Taluks in the Dharwar district could be completely surveyed and, valuable information gathered on the antiquarian remains in the villages.

Collection of Research Material.

As a result of these tours, the following research material was secured for the office :—

(1) Impressions of inscriptions, and one set of copper-plates.	102
(2) a. Palm-leaf manuscripts (some on loan), b. Paper manuscripts ..	42
(3) Bronze and copper Jain images with Pīṭhas, etc. (some of these are on loan) (4) Sculptures.	130
(5) Coins—Vijayanagar and post-Vijayanagar periods.	about one hundred copper coins.
(6) A set of writing steel pens used for writing on palm-leaves	This is a rare acquisition made during the year.

To these were added the estampages of some new inscriptions which had been taken by the Historical Research Society, Dharwar, with the grant of the Kannada Culture Committee. About 300 manuscript works at Shivayogamandir, Tenginmath at Bagalkot and Unnimath at Sirsi were cursorily examined and their rough list prepared. 37 manuscript works belonging to the Historical Research Society were studied in detail with a view to publish their descriptive catalogue. The inscriptions have been transcribed and interpreted. Their critical texts with a general historical introduction will be published in a separate volume.

Transcripts of the following manuscript works were also got prepared :—

(1) Mādhavālaṅkāra (2) Madanatilaka (3) Sirumana Sāṅgatya (4) Virūpāksha-vasantōtsava champū (5) Śaraṇalīlāmṛita and (6) Sadāśivanīti.

Museum and Manuscript Library.

In order to deposit the large number of antiquities and manuscript works thus collected, a museum and manuscript library were opened in the office. It may be observed that there is large scope for the development of the Museum and the Manuscript Library at Dharwar since Bombay

Karnatak is rich in such antiquarian remains deserving immediate protection. As no organised attempt has been made to collect and preserve them in one place, a Museum of the archaeological relics and a full-fledged Manuscript Library are a desideratum for research scholars working in the ancient history and literature of Karnatak. Besides, there are no well-equipped museums easily accessible to the scholars of Bombay Karnatak except those in the far off places like Bombay, Mysore and Madras. The Research Museum and the Manuscript Library attached to this office are therefore a necessity and will, it is hoped, soon grow to meet the requirements of Kannada Research in this province.

As stated above, 200 photo-prints and an archaic inscription stone are deposited in the office as a permanent loan of the Archaeological Department. Photo-prints of representative temples and sculptures in Western India were purchased from the Superintendent, Archaeological Survey, Poona for the photo-album of the office. Photographs of noteworthy temples and hero-stones were also taken by me in the course of my research tours. All these prints are mounted on the albums for reference and study in the office. Lantern slides of specimen temples and images were also got prepared.

Lectures by distinguished scholars.

To acquaint the scholars with the latest achievements of research in the fields of Karnatak history and Kannada Literature, two series of research lectures by distinguished scholars were arranged. Rao Bahadur C. R. Krishnamacharlu delivered a course of lectures on (1) the researches in the Puranic and Vedic literatures (2) the Deccan and South Indian Archaeology and (3) the monuments in the Bombay Presidency. He explained the Vedic and Puranic Literatures as embodying ancient historical traditions of by-gone ages, traced the growth of civilisation from the earliest recorded times to the beginning of the Christian Era illustrating the points of contact between the East and the West and exhibited, by means of the epidiascope, the photographs of archaeological and architectural monuments in the Deccan and South India explaining at intervals the growth of architectural styles in the Deccan and Bombay Presidency. Mr. Govinda Pai read out the results of his researches into "Ranna and his works," "the date of Basava" and "the Kannaḍa Literature between 3rd and 9th cent. A.D." surveying the current conclusions on the topics.

Contributions of the Director to research publications.

On behalf of the Government of Bombay, I attended the Tenth Session of the All-India Oriental Conference held at Tirupati where I read two papers under Literature and Sculpture, viz., (1) the *Kannaḍa Manuscripts,* (2) A note on the *Gandharvas and Kinnaras in Indian Iconography.* A guide

to Hampi and Vijayanagar in Kannaḍa which had been drawn up by me, is now under publication by the Archaeological Department. Its proofs were corrected and returned. A monograph on the Gandharvas and Kinnaras in Indian Sculpture and a book on "Kannada Palaeography" are undertaken by me. The former will be published as a Memoir of the Archaeological Department. I also prepared and sent up a research paper, for publication in the *Epigraphia Indica*, on the Venkatapur inscription of Amōghavarsha.

Dharwar,
1-3-1941.

R. S. PANCHAMUKHI,
Director of Kannada Research,
Bombay Province.

GOVERNMENT ORIENTAL MSS. LIBRARY
22 DEC 1941
TRIPLICANE P.O. MADRAS

PART I

KARNATAK ARCHAEOLOGY AND EPIGRAPHY

GOVERNMENT ORIENTAL MSS LIBRARY
22 DEC 1941
TRIPLICANE P.O. MADRAS

(a) ARCHAEOLOGY.

NOTES ON MONUMENTS AND VILLAGES EXAMINED.

The earliest monuments examined during the period under review are a cluster of stone structures consisting of large flat stones laid horizontally on upright stones, discovered on the hill at Rāmatīrtha about two miles to the north of Badami. They stand round about the natural rock-formed pond which is a perennial deposit of water and commands a quiet and picturesque surrounding. They are locally known as *Ḍabbagallu-guḍi* i.e. temples built of (single) down-turned stones which are huge and undressed. There are five such structures which are briefly described below:—

(1) This is built against a rock by a horizontal stone rough and undressed measuring 10½′×7′×1½′ supported by two unhewn perpendicular stones measuring 6′×2½′×1½′. The room thus formed has a narrow entrance (see plate I, *a*). An Īśvaraliṅga is recently cut in relief in the centre of the rock.

(2) This monument contains two halls joined by two doorways inside. The horizontal stones of the front and back house measure respectively 9′ × 8′ × 1¼′ and 8′ × 8′ × 1¼′, while the four supporting pillars are 4′ × 1⅔′ × 1¼′.

K·386

(3) There are similarly two structures of the same description but the top of the front is covered by five flat stones two of which measure 5½′ × 3′ and three 3′ × 3′, while the back top is formed of two stones 5½′ × 3½′ and 3½′ × 3′. These are supported by four undressed perpendicular stones.

(4) This is a similar monument formed of two flat stones measuring 8′ × 4′ × 1¼′.

(5) Of this monument which is similarly shaped, the horizontal and vertical stones measure 7½′ × 5¼′ × ¾′ and 4½′ × 4½′ × ¾′.

These structures resemble the monuments on the Pulney hills in the Madras Presidency (see Arch. Memoir No. 36, plates 1—3) and those on the Kopbal hills in the Nizam's dominions which are supposed to furnish specimens of dolmens belonging to the pre-historic period. But the dolmens on the Rāmatīrtha hill are of bigger dimensions than those at the above mentioned places and may, to some extent, be compared with the huge dolmen at Mōṭebennur (Ranebennur Taluk). The origin of the structures appears to have

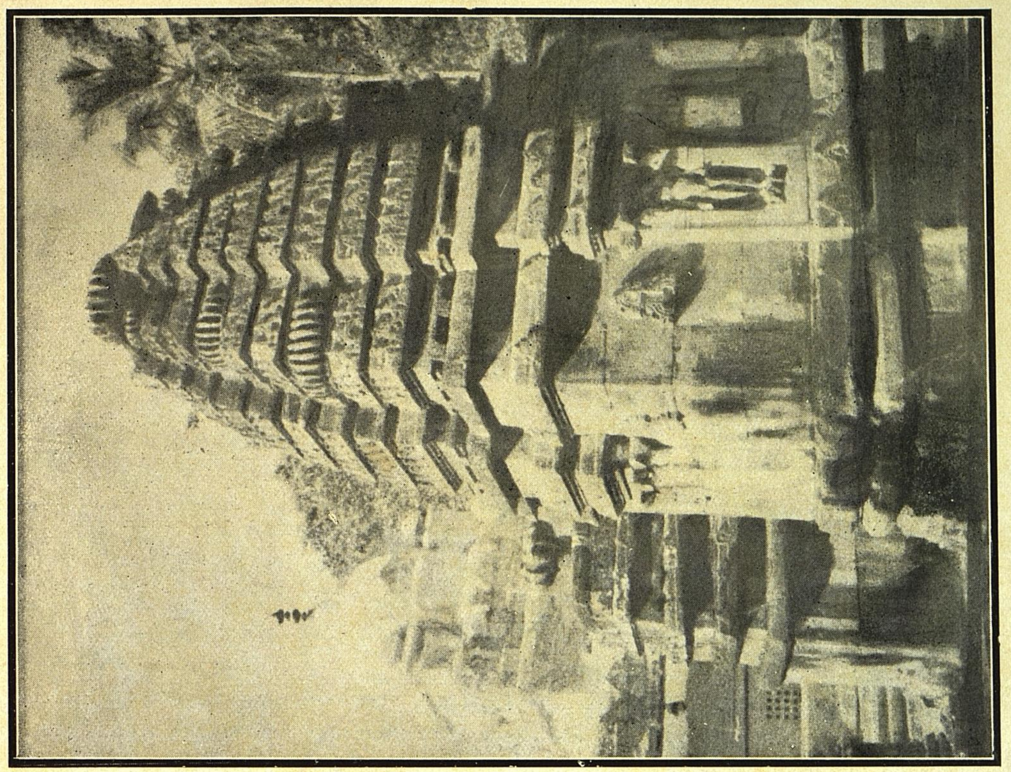
been forgotten by the people in the vast interval of time and they began to be called locally by the sanctifying term *"Ḍabbagallu-guḍi"*—temples of down-turned stones, just as the dolmen at Mōṭebennur is known by the name "Kalla-chāvaḍi" or "Koṭrayya-Moṭrayyanaguḍi." The only place where these pre-historic monuments are found in large numbers in the Bombay-Karnatak is Koṇṇūr in the Gokak Taluk of the Belgaum District where they are made of flat stones well-smoothed out and arranged in a rectangle. It may be noted that the existence of these monuments on the Badami hill carries back the *history of the tract several centuries prior to the earliest historical reference to it in the 6th century A.D.*

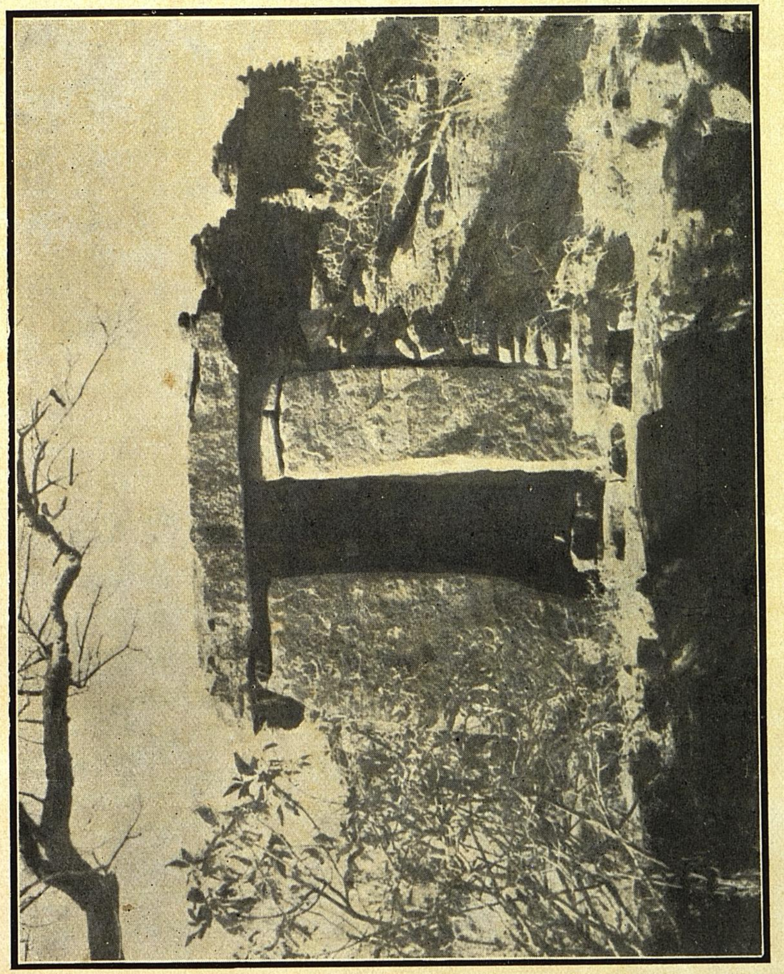
The *materials* used in building the dolmens are simple. They are usually huge blocks of stone uncut or undressed with any instrument. The dolmen-builders seem to have depended exclusively on the rough huge blocks found at hand and this perhaps explains why the dolmens are invariably erected on mountainous slopes or in the vicinity of rocky plains. Thus the dolmens under review are situated on the top of a hill near Badami.

These monuments perhaps signify the graves of pre-historic men though it is not uncommon to find the practice of erecting such structures on the tombs of hill tribes still in vogue particularly among the Tōḍas in the Nilgiri Hills. The Buddhist *stūpa* structures placed on the rectangular cell structures of dolmens are supposed to furnish the germ of South Indian temple with *gōpura* which developed itself into different patterns under the varying influences of different styles of temple architecture. If this view is correct, it may be presumed that the dolmens at Badami which by the material and style employed cannot be modern, predate the earliest known temples in South India.

The *purpose* which these monuments were intended to serve is still a mystery. Three different types of pre-historic buildings are known to exist viz., (1) Stone chambers with an opening on one side which might have served as places of shelter for refugees from the plains on occasions of war and invasion. Such perhaps are the dolmens at Kopbal and Rāmatīrtha (Badami) and the numerous dolmens on the ridges of Perumal, Palmalai and the region round the Mulayar river on the Pulney Hills; (2) Stone houses represented by stone circles as at Sītīmani and Maskanhāḷ in the Muddebihal Taluk (Bijapur District) which might have been used as dwelling places by pre-historic men and thirdly (3) buried dolmens or tombs in the plains where the soil is deeper and now covered with trees and bushes. Numerous such tombs are in evidence in the forest area near Agaḍi, Siḍēnūr, Buḍapanahaḷḷi etc., in the Dharwar District. A trial excavation of one of the stone circles near Agaḍi opened up at a depth of 5 or 6 feet, pieces of pottery, bones and ashes below a large-sized flat stone placed horizontally over the stone chamber. The prac-

PLATE I





(a) A dolmen at Rāmatīrtha near Bādāmi

(b) A temple with a northern tower in the compound of the Mahākūṭēśvara temple at Mahākūṭa near Bādāmi.

—R. S. Panchamukhi.

GOVERNMENT ... LIBRARY
22 DEC 1941
... MADRAS

tice of erecting stone chambers underground as tombs appears to have continued quite late in Karnatak. For, one of the inscriptions at Kaujagēri (Ron Taluk) of Rāshṭrakūṭa Suvarṇavarsha Gōvinda IV dated Śaka 855 records the erection of two stone houses by Baḷḷajja for his two sons and a *gavikallu* (an underground chamber) for himself which bears ample testimony to the old practice of constructing underground dolmens in the 10th century A.D. (The *Bombay-Karnatak Inscriptions*, Vol. I, Part I, No. 35).

New inscriptions at Badami.

At Badami, I discovered *a few new inscriptions* engraved in *archaic Kannaḍa alphabet* of the 7th—8th century A.D. One of these is a fragment of stone containing the preamble of the early Chalukya kings beginning with *Parama-bhāgavatānāṁ Svāmi-[Mahāsēna]* etc. It refers to Vātāpi as Vijaya-Vātāpyadhishṭhāna. In a cavern on the north hill on the way to Mahākūṭa was found another inscription which purports to record the feelings of a martyr who seems to have sacrificed his life to save his honour. The record is worded in a very spirited idiom which runs as follows:— *Varaṁ tējasvinō mṛityur = nna tu mānāvakhaṇḍanaṁ* | *Mṛityus = tatkshaṇikō duḥkhaṁ māna-bhaṅgaṁ dinē dinē* || This may be compared with the famous verse in the Bhagavadgītā *Saṁbhāvitasya ch-ākīrtir=maraṇād=atirichyatē* || The cavern where the noble thought is expressed on the rock is spacious enough to accommodate 10 to 12 souls and ought probably to have been used as a shelter for recluses or mendicants who spent their lives in meditation and study. The circumstances in which the martyr had to give expression to this sentiment are however not disclosed to us. The same couplet is found engraved on the cliff to the left of the way leading to the Battērappa temple. This occurs while extolling the virtues of one Kappeara-Bhaṭṭa and must apparently refer to the death of that personage (?) in preference to the dishonour that fell upon him. In all probability the present couplet commemorates the same incident as the above one. Another noteworthy record that was copied newly at Badami was the rock inscription of about 8th century A.D. near the *kārañji* in the north hill which records the installation of the images of Gaṇapati and Nāgakumāra which are cut in high relief nearby. Nāgakumāra is the serpent-god usually known under that name among the Jain pantheon and Gaṇapati is common to both the Jains and the Hindus. This is perhaps the earliest epigraphical reference to these deities in this part and as such deserve to be noted.

Paintings in Cave No. III.

In the course of my examination of the rock-cut caves in the southern hill, I had an occasion to study the *fresco paintings* on the backside of the eave in the third (Vaishṇava) cave (Cave No. III). In the centre of the eave is cut in high relief a beautiful figure of Garuḍa in a flying pose with the

wings spread out and either side of it is divided into three sections which bear labels, in black paint, to the paintings, in early Chalukya and shell characters. The latter writing is not capable of being deciphered. The label in the Chalukya script reads *Duṭṭa-mano-dāruṇam* "fierce to the mind of the wicked" which was probably the *biruda* or title of the artist who painted the exquisite pictures. These paintings resemble in delineation of the shades of expression and drawing, the fresco paintings in the caves at Ajaṇṭā which are supposed to date during the period of the later members of the Vākāṭaka dynasty of Central India and on account of this similarity they may be assigned to the period contemporaneous with the excavation of the third cave i.e., 6th Century A.D. during the reign of Chalukya Kīrtivarman I. The earliest traces of ancient Indian paintings have survived in the caves of Ramgarh, Ajaṇṭā and Bagh. The French Archaeological Mission has discovered similar frescoes at Bamiyan in Afghanistan which are assigned to the age of Ajaṇṭā paintings. In South India the earliest frescoes are found at Sittaṇṇavāśal (7th Cen. A.D.) and have been made the subject of detailed study by scholars (Dubreuil: Pallava Painting in *Ind. Ant.* Vol. 52, p. 45-47, *'The Pallavas'* 1917).

A curious group of sculptures in the Mālegitti-Śivālaya.

While examining the temple of Mālegitti Śivālaya I noticed some interesting sculptures standing at the door of the central shrine. Of these, the figure of Dvārapāla standing with his left foot placed on the back of the female standing on her hind legs, having the form of a human being upto the waist and that of a horse below (in the posterior and hind legs), is noteworthy. The characteristics of a human figure viz., face of a lady, ear-lobes, ornaments including hanging necklaces, and protruding breasts are nicely depicted while the back and the legs are formed like those of a horse. Similarly on the doorframes of the same shrine are cut in high relief two figures, one male and the other female, the former holds in his raised left hand a twig of a tree and in his right a mace, while the latter holds a pitcher in her right hand—the left hand resting on the top of the mace held by the seated or half-standing figure of a dwarf who has the face of a horse and the body, from the neck downwards, of a human being. These hybrid figures with horse face and human body, deserve a careful study and interpretation.

According to Amara (I, v. 71) as explained by the commentator Kshīrasvāmin (kasya-chin = naramukh-āśvakāyatvāt kasya-chid = aśvamukha-naraśarīratvāt |)

and Halāyudha's *Abhidhānachintāmaṇi* (Kinnaras=syāt=Kiṁpurushō Mayur =Aśvamukhas=tathā |),

Kinnara is a mythical being with a human figure and the head of a horse or

with a horse body and the head of a man and is a synonym of Kiṁpurusha. Māgha gives a similar description of this curious figure in verse 38 of the 4th canto of his *Śiśupālavadha* (see Mallināthа's commentary on the verse: Mukhaṁ chuṁbaṁtaṁ Kinnaraṁ mānusha-mukhaṁ=aśvāṅgaṁ dēvayōni-viśēshaṁ. ....ślishyantaṁ mānushāṅgatvād=āliṅgantaṁ turaṅga-vaktraṁ......... Turaṅgavapushaḥ Kinnarasya āślēshāsaṁbhavāt ||). In fact the sculptures at Mallam (Nellore District, Madras Presidency) and Paharpur (Rajashahi. Bengal Presidency) exactly agree with this description of Kinnara. *Vāchaspatya* draws a distinction between Kinnara and Kiṁpurusha by ascribing horse-head and human-body to the former and human-head and horse-body to the latter and quotes in his support a verse from the *Bhāgavatapurāṇa* book VII, chapt. 20, v. 13 in which Kiṁpurusha is mentioned along with and separately from Kinnara (Nēdur=muhur=duṁdubhayaḥ sahasraśaḥ Gandharva - Kiṁpūrusha - Kinnarā jaguḥ ||). The *Vishṇudharmōttarapurāṇa* (III book, 42nd chapt. v. 13-14), on the other hand, recognises two classes of Kinnara—one with horse-body and human-head and the other with human-body and horse-head. It may, however be remarked that the *Mānasāra* which is a work of considerable interest for the study of Indian sculpture and architecture, describes the Kinnara with radically different characteristics. According to it, "the legs (of the Kinnaras) should be like those of animals, the upper body like that of man, the face like that of Garuḍa bird, the arms furnished with wings, the crown decorated with a lotus, the complexion like the shaded flower and the sweet lutes should be kept around them." (chapt. 58). A similar description of the animal is found in the Sanskrit work Rūpāvaliyā (11th Cen. A.D.) a book of great authority for Siṅghalese painters, (see the *Mediaeval Siṅghalese Art,* by A. K. Coomaraswamy, pp. 80 ff). It is interesting to observe that both the variant descriptions detailed above are supported by the sculptures and paintings found in the North as well as the South India and Ceylon. The sculptures from Barhut and Sanchi, paintings from Ajaṇṭā (Buddhist) and the stone figures at Conjeevaram and Rāmēśvaram (South India) are delineated with human form, bird legs and wings either as worshipping the Buddhist *Chaitya* tree or playing on a lute. Some of the sculptures coming from Paharpur in Bengal and Mallam in Madras are, on the other hand, portrayed, as stated above, with horse features. The existence of these two kinds of Kinnara icons points to the adoption of different canons by the schools of sculptors and painters in regard to the conception of these mythical beings which again are figured in a variety of ways making them composite figures with a fabulous combination of human, bird and animal parts of body such as Tumbaru, Hayagrīva, Nārasimha, etc.

The curious sculptured group under notice has been taken to represent Vishṇu as Kēsava slaying the demon Kēśin who took the shape of a horse (*The Chālukyan Architecture,* p. 54). But this identification does not

account for the male figure placing his foot on the back of a female whose protruding breasts are conspicuous and the supposition of the latter sculpture as representing the demon Kēśin does not appear to be correct.

Northern Temples and sculptures at Mahākūṭa.

I visited from Badami old and new Mahākūṭa (the old Mahākūṭa situated about a mile to the west of Shivayogamandir) in the midst of a thick forest which had been overgrown with prickly pear but now cleared off and kept open to view, and found in the latter a few noteworthy sculptures which have remained to be identified correctly. Firstly the main temple of Mahākūṭēśvara which is built in the Dravidian style of architecture has, it may be noted, in its compound a cluster of shrines among which two betray in their towers (*gōpura*) definite traces of the influence of Northern, particularly Orissan style which is adopted in the numerous temples of the East Coast (plate I, *b*). Of the sculptures in the temple of Mahākūṭēśvara, the following deserve special mention. On the back of the right wall of the shrine behind the Mahākūṭēśvara temple is fixed in a niche the sculpture of a naked male figure with two hands and curly hair raised and tied into a knot. The deity holds in the left hand a long battle-axe, the right hand being shown in the *abhaya* pose. It is further shown as trampling upon a bulky figure crouching under his feet. A hooded serpent is carved in relief as climbing up his shoulders and whispering as it were in his right (in one case left) ear. This is apparently a form of Śiva.

In one of the small shrines in the compound of the same temple is housed a beautiful stone image of a deity seated against a finely decorated *prabhāvaḷi*. The deity is richly clad and seated in a *sukhāsana* pose, has four hands, two upper ones holding respectively a noose and a battle-axe or goad and two lower ones—(one) holding a book, and (the other) turned in the *abhaya* pose. She has highly protruding breasts and is sheltered under an open umbrella below the canopy of the *prabhāvaḷi* formed by the symmetrical arrangement of the serpent hoods. This is one of the exquisitely beautiful sculptures found in this part and may very well be compared for the expressiveness of art and proportions of limbs, with the female deities in the rock-cut caves of Badami assigned to the 6th century A.D. But the exuberance of the flourishes of the sculptural art lavished on the decorations of the *prabhāvaḷi* and the image of the deity suggest a later date for the workmanship than the period of the cave sculptures. In the present instance, the figure may, with advantage, be compared with the image of Sarasvatī found in her temple at Gadag (*The Chālukyan Architecture* by Cousens, p. 25 fig. 3). From the characteristic attributes held in her hand, the deity under notice may well be supposed to represent Sarasvatī the goddess of learning, but her place in the temple of Mahākūṭēśvara is not apparent. From the presence of the serpent hood and the umbrella over-head, one is tempted to connect this

deity with the Jain Sarasvatī who is regarded as a messenger (*śāsanadēvī*) of all the Tīrthaṅkaras and is shown usually with four hands—the upper hands holding a goad and noose and the lower ones a rosary and book (*Tiruparuttikunṟam and its temples*, pl. XXXV, fig. 2). But her connection with the Śaiva establishment at Mahākūṭa would suggest her identification with the Sarasvatī of the Hindu pantheon after whom the Jains have adopted their deity.

On either side of the entrance gateway of the Mahākūṭēśvara temple is standing a naked life-sized hideous figure of a male with his legs bent open in a dancing pose and the right hand raised up to touch the head while the left hand is hanging down to touch the thigh. It has a matted hair hanging loose on the shoulders. Both of them are in the Yoga pose of inhaling breath showing the inflation of the stomach while one on the left side is reduced to a skeleton, the ribs and the ankle bones being clearly marked out (plate II, *a*). These figures are supposed to represent the *Dvārapālakas* or door-keepers which are looked upon as statues of the two demons Vātāpi and Ilvala (*The Chalukyan Architecture* by Cousens, p. 51). But the general characteristics of long matted hair, nudity and skeleton appearance and the uncouth dancing pose cannot with any traditional or scriptural authority be attributed to the demons whose connection with the country adjoining Badami is no doubt well-known. The features mentioned above are generally ascribed to the votaries of the Kāḷāmukha or Lākuḷīśa Śaiva sect. It is therefore not impossible that the sculptures under question are the representations of some Kāḷāmukha devotees functioning as guards of Mahākūṭēśvara which was the most famous Śaiva shrine in South India on account of which the place has obtained the celebrity of Southern Kāśi (Dakshiṇa Kāśi). Or, could these figures represent the two well-known attendants of Śiva namely Śṛingi and Bhṛiṅgī ? The latter is found in cave No. 1 at Badami and also among the Mahābalipuram sculptures. That the country round Mahākūṭa and Paṭṭadakal was under the Śaiva influence from the earliest times is evident from the inscriptions discovered in that area. For example, an archaic inscription (8th Century) at Paṭṭadakal records an interesting fact that the learned Jñānaśivāchārya *alias* Śaṁbhudēvarūpa, son of Śivarūpa and grandson of Śiva-Vardhamānarūpa an emigrant from Mṛigathaṇikāhāra-vishaya on the northern bank of the Ganges set up a Triśūla pillar in the centre of the Vijayēśvara, Lōkēśvara and Trailōkyēśvara temples at Paṭṭadakal.

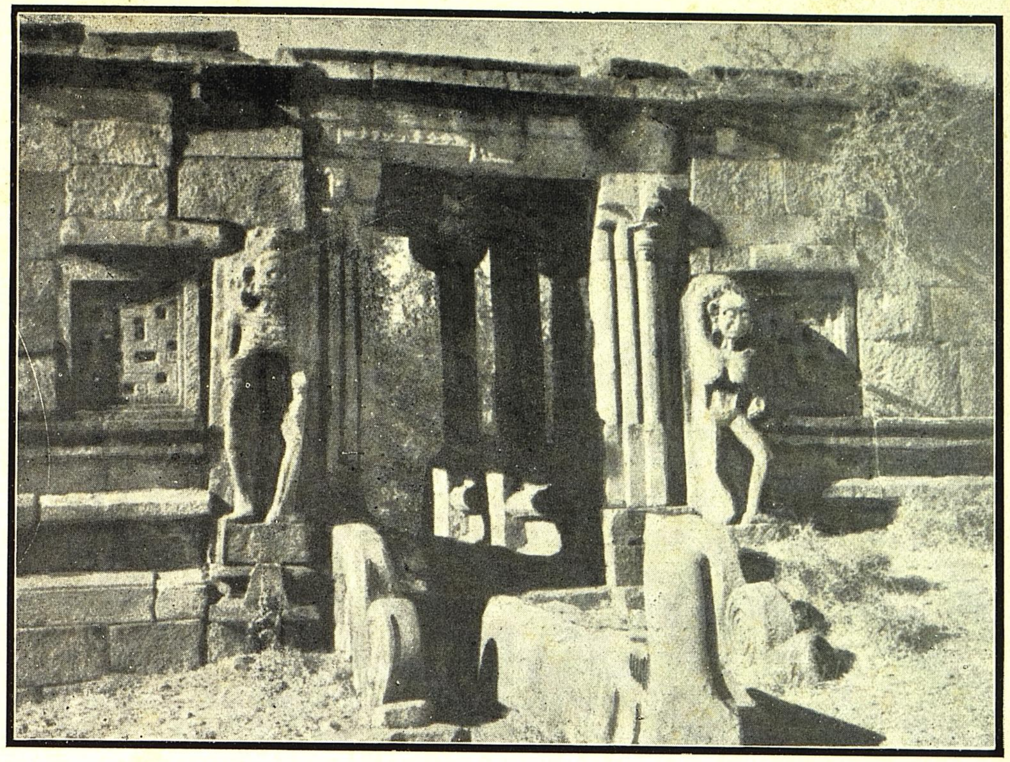
Sculptures in the Karnatak Historical Research Society, Dharwar.

There are a few interesting sculptures and images lying in the Karnatak Historcial Research Society, Dharwar, which I had an occasion to study. I give below a brief description of the images explaining their characteristic features to facilitate their identification.

(1) A life-sized stone image with four arms, standing naked with the membrane virile raised aloft and matted hair dropping on the shoulders. The two upper arms are raised at the elbow and from the grip of the hand the deity appears to have held some weapons which are unfortunately not preserved. The lower left hand is laid on the waist while the right arm is hanging loose (Plate II, *c*). From the matted hair dropping on his shoulders from the head, the nudity and distinctive mark of *Ūrdhvarētas* shown, the figure may be supposed to represent an image of the Kāḷāmukha or Lākuḷīsa sect, and in all likelihood of Lakulīśa himself who is an *avatāra* of Śiva. As the figure is not furnished with the distinguishing mark of *ruṇḍamālā* (garland of skulls), the possibility of its identification with Bhairava or Vīrabhadra is precluded (comp. *Ruṇḍamāla-samāyuktaṁ* : *Tatvanidhi* under Vīrabhadra, p. 73, *dadhataṁ ruṇḍamālām cha*, ibid, p. 86 and under Bhairava p. 86—87). The sculpture was found lying in a private house at Dharwar since a long time. It is reported that the find was unearthed in the compound of a house while digging a well. The sculpture may be assigned to the period of the early Chalukyas. The vigour of expression on the face and the anatomic proportions of the limbs depicted which are remarkably in evidence in this sculpture are to be seen in the sculptures of the early Chalukya and Pallava periods.

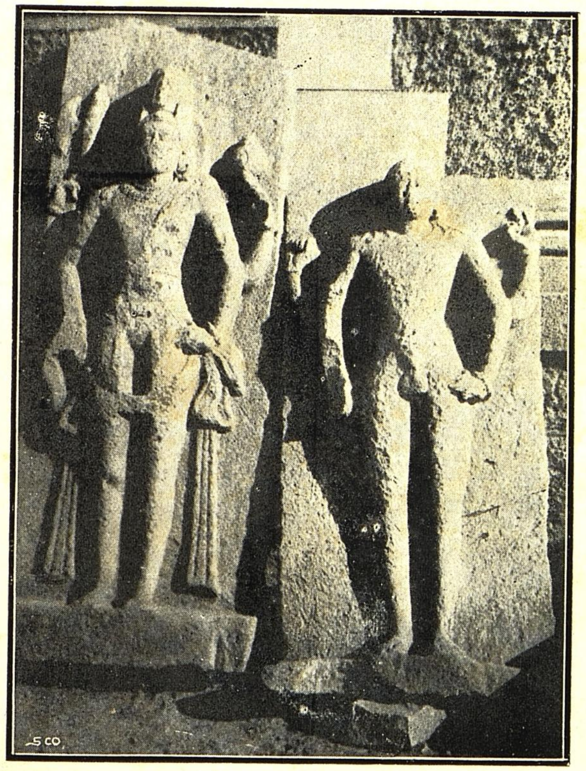
(2) This is a stone image having four arms, standing erect and holding by the upper two hands a *paraśu* and *śaṅkha* respectively. Of the lower two hands one is resting on the hip and the other is unfortunately damaged at the elbow beyond recognition of the weapon held in it. The deity wears a *yajñōpavīta* and is clad from the navel downwards, the garment dropping in folds on either side. Its head is embellished with a tapering *kirīṭa* decorated with various designs (Plate II, *b*). The style exhibited in this piece of art can be ascribed to the period of the rock-cut caves of Badami where similar figures with flat nose and longish and plumpy face and the Persian cap-like *kirīṭa* are found in abundance. The identity of the figure is not certain though according to the canons *paraśu* and *śaṅkha* held in the upper two hands it may be presumed to represent Paraśurāma, an *avatāra* of Vishṇu. According to the *Tattvanidhi* by Mummadi Krishnaraja Odeyar, *paraśu* is the chief characteristic mark of Paraśurāma (*Udvahan paraśuṁ karē* [|*] *Jāmadagnyaś=cha kartavyaḥ* ||). There is probably another alternative of identifying this figure with Śaṅkara-Nārāyaṇa or Harihara of whom very few images are known to exist.

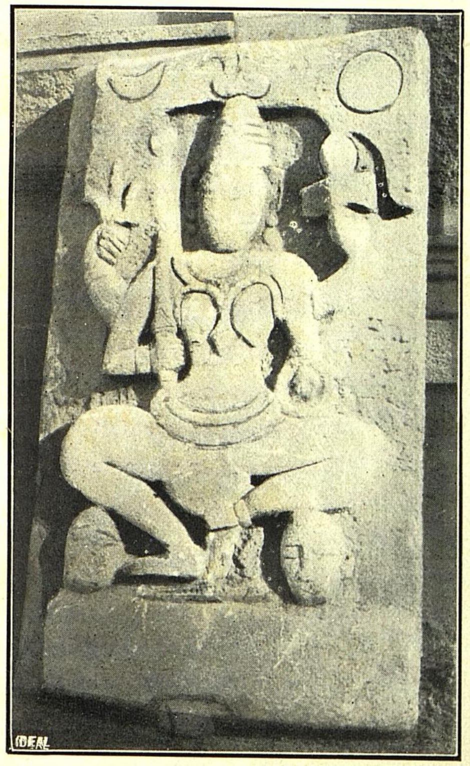
(3) This image was obtained from the residents of Navilūr about three miles to the east of Dharwar in the Dharwar Taluk. It was lying in the compound of the temple of Banaśaṅkarī. The image is reported to have been the original deity of the temple which being mutilated was removed and in its place a new one was installed. The old image is evidently that of Banaśaṅ-



(a) Dvārapālakas at the entrance gateway of the Mahākūṭeśvara temple at Mahākūṭa.

K·386





(b) Śaṅkara-Nārāyaṇa (?) or Paraśurāma.
(c) Lakulīśa (?)

(d) Chāmuṇḍā.

—*R. S. Panchamukhi.*

GOVERNMENT ORIENTAL MSS LIBRARY
22 DEC 1941
TRIPLICANE P.O., MADRAS

karī. She is seated with the right leg let down and the left tucked up in front. She holds in the upper two hands *triśūla* and *ḍamaru* and in the lower two, a dagger straightened erect and a shield respectively. Her legs are resting on the skulls of demons placed below the ankles. She wears anklets, a necklace and a *mukuṭa* and is clad from below the navel. Her waist is tied round with two strips of long cloth. At the top are carved the figures of the Sun and the Moon with that of *triśūla* in the centre. (Plate II, *d*). The image is a form of *Śakti* presumably Chāmuṇḍā, one of the Saptamātṛis.

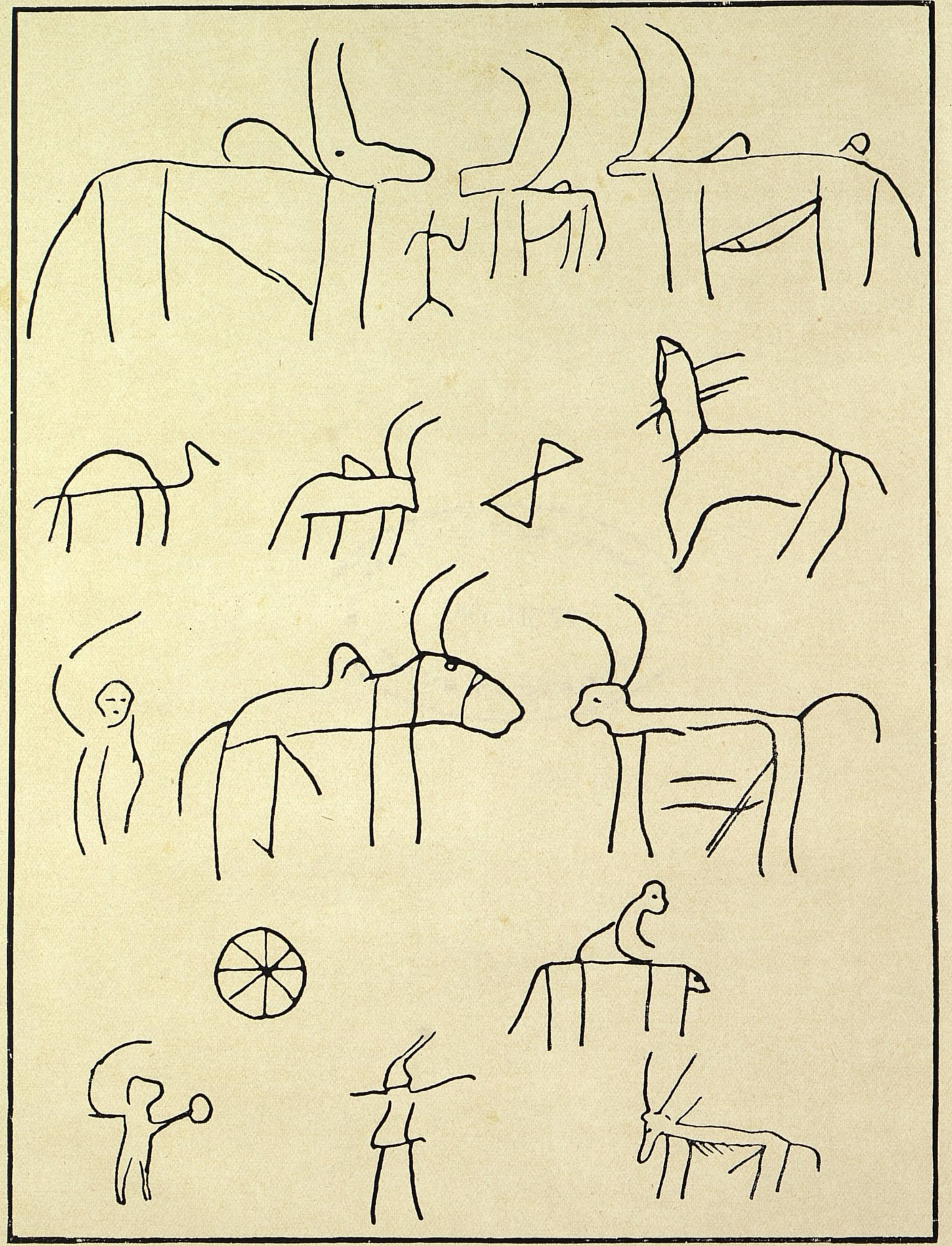
The sculpture is a low specimen of art and is not carved in high relief like the images of Lakulīśa and Parasurāma (Saṅkara-Nārāyaṇa?) described above. It is more or less a linear representation of the deity which perhaps marks an early stage in the development of the sculptural art in India. But the image is not proportionate in the delineation of the several parts of the body and the artist betrays his utter ignorance of anatomy when he carves the plumpy legs out of proportion to the upper parts above the waist. With all this incongruity in the display of art the figure keeps the vigour and spirit of expression which are rarely met with in the specimens of later age. The image may however be assigned to the late profane period of sculptural art *i.e.,* 16th Century A.D. or later. This surmise is supported by the fact that in some parts of the Bombay Karnatak the style of linear sculpturing with little heed to the canonical injunctions regarding the proportions of the different parts of the body is still in vogue.

ANTIQUITIES OF ANAGAWADI, HERAKAL AND JAMKHANDI

Having received information from Mr. Srinivasarao Mangalvedhe about the existence of peculiar finds at Anagawadi and Herakal in the Bagalkot Taluk of the Bijapur District, situated on the northern bank of the Ghaṭaprabhā, I visited the two villages and made an exploration of the area. In local tradition Anagawāḍi is associated with the demon Anaga who had made the village his capital. There is a huge mound consisting of pieces of bones, ashes, fragments of tiles and pottery which is supposed locally to represent the remains of the demon Anaga who was cremated in that place. On examination I found that the mound consists of pieces of bones, ashes, and fragments of pottery testifying to the devastation of a flourishing town in some early period and to the ruins being piled up into a huge mound beyond the recognition of actual conditions obtaining then. The present village of Anagawāḍi is built on the slope of this mound which deserves to be properly explored. That it was a growth upon a heap of debris and old ruins is evident from the existence of an early Chalukya temple standing out-side the village, which is buried completely, except a remnant of the top floor of the *gōpura* of the central shrine. I was informed by the local people that the surviving portion of the temple is in tradition known as the third storey of the once big temple now under a heap of debris and the Iśvaralinga that is now found in it was subsequently installed at some late period. The present remains of the temple corroborate the tradition and tend to show that the village with its temple was subject to an unexpected catastrophy in some early period, subsequent to the age of the temple which architecturally may be assigned to the early Chalukyan period. Another point which lends support to this surmise may be mentioned here. While digging out for laying a foundation of a house in the village, a finial of a temple (*śikhara*) was noticed underground by the labourers which they did not venture to excavate further. If the top of the temple could be seen below the ground level, the basement of it must have been buried at least twenty to twenty-five feet deep which would mark the surface of the ancient village. All this is a good index to the antiquity of the area and a proper exploration and excavation of the place are expected to yield valuable antiquities belonging to the early Chalukyan period.

Herakal is another place examined by me which is still more noteworthy for its ancient relics. It is also situated on the northern bank of the Ghataprabhā river on the slope of a small range of hills. The area at the

GOVERNMENT ORIENTAL MSS. LIBRARY
22 DEC 1941
TRIPLICANE P.O., MADRAS



Hand-sketches of linear carvings of figures on the Gombiguḍḍa hill (Jamkhandi State).

—*R. S. Panchamukhi.*

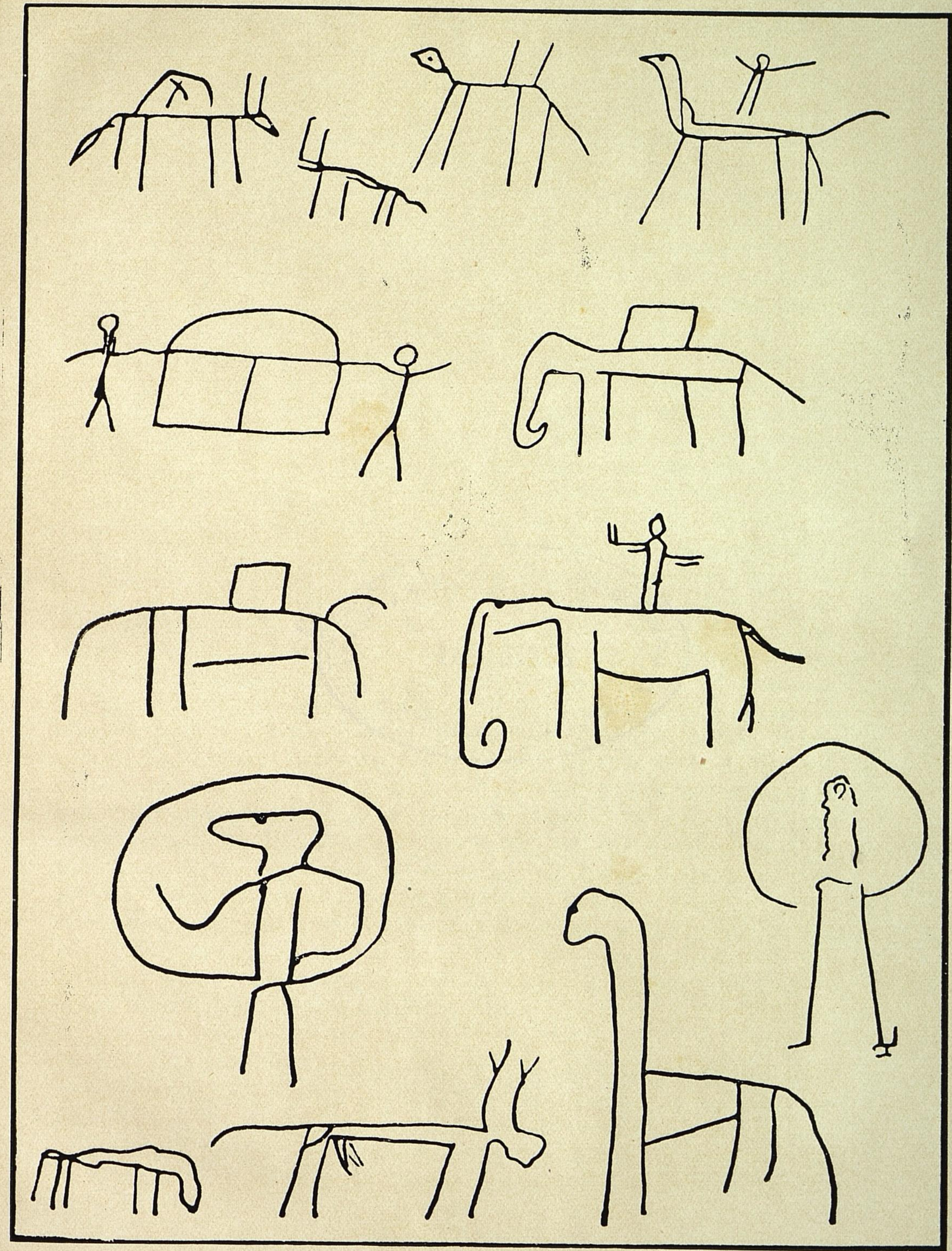
bottom of the hill is studded with pits three to four feet deep dug out by the villagers for old earth. In the course of this indifferent and haphazard digging, many important finds have been exposed to view and it is reported to me that once full pots of peculiar shapes, stray gold coins and conches of different shapes were unearthed by the casual digger who however never preserved them. The conch-shells cut to different sizes to prepare various kinds of ornaments, beads, toy articles etc. are still noticeable in this area. I was able to pick up various fragments of conches exhibiting different stages through which an ornament is brought to a finish. Peculiar two-legged stone stands are also unearthed from this site which appear to have been used for dressing to size the conches and other soft substances by rubbing against them. The stones are smooth-surfaced and stand slanting on two legs at the hind for a convenient use of the mechanic. An examination of the slope was fruitful in bringing to view a number of broken pieces of conch shells, shell and glass bangles and ornaments, and pieces of red painted polished pottery with lines of punched dots on the skirt. In one or two cases the red surface shows diagrams in white streaks whereas the back of it has a thick black dip. These last finds are strikingly similar to the relics discovered at Maski in the Nizam's dominions and Brahmagiri (Mauryan site) and Chandravaḷḷi (Sātavāhana site) in the Mysore State. A thorough excavation of the site is likely to yield results of outstanding value for the study and interpretation of the ancient cultural history of Karnatak. It may be mentioned that the site has not been noticed by Bruce Foote in his Pre-historic antiquities and as such forms a new discovery made during the year.

Linear carvings and drawings on the Gombiguḍḍa Hill (Jamakhandi State).

In the course of my epigraphical tours in the Jamakhandi State, I happened to examine a hill locally known as Gombiguḍḍa "Hill of pictures" situated between Āsangi and Kulhaḷḷi about two miles from the latter. It is a small rocky elevation elliptical in shape, spreading over an area of about a mile in circumference. It is not overgrown with thick forest or green verdure and presents an almost bald appearance except for a few shrubs here and there. At the top of the hill is standing a small temple of Śiva called Śivaniṅgappa temple which is of recent construction. The rocky slopes of the western, north-western and eastern parts of the hill, however, contain the most interesting finds whose value depends upon a detailed study of similar finds discovered in India and other parts of the world. These are the linear drawings cut ⅛" deep, of the figures of fighting bulls with prominent humps and long pointed horns, men, camels with rider, mounted elephant, deer, antelope, palanquin bearers etc. They do not appear to have been carved at random. There seems to be some method in their arrangement. I examined about 30 such pictures drawn one after the other in the western slope and was impressed with their expressive

forms compressed in a few sketches of lines. The style of the figures is very usual and archaic and presents a very interesting parallel to that of the pictures found on the rocks of the Kappagallu hill 6 miles north-east of Bellary. It may however be noted that there are some modern drawings and writings in modern Nāgarī and Kannaḍa alphabets mixed with these carvings of antiquity. These are presumably the vagaries of a wayward cowherd or stone-cutter who probably attempted to exhibit his skill in the wake of the early drawings. In some places, the process of cutting such linear pictures is still continuing as the outline sketches of a few diagrams not yet fully incised look still modern, and recently drawn. It is interesting to observe that the whole hill is called Gombiguḍḍa "a hill of pictures" apparently from the carvings contained in it. It is not reasonable to suppose that the hill acquired this name from the pictures of the wayward cowherds who visit the hill even now every day to graze the cattle. In order to satisfy myself about its age, I enquired an 82 years old resident of Yelhaṭṭi—a village close by, as to when he came to know of the Gombiguḍḍa and the pictures on it. He at once said that his grandfather used to tell stories about these carvings as existing from "times immemorial." Local tradition also confirms it though it is sometimes confused with modern carvings of cowboys and believed to have derived its name from them. Though these linear pictures are not works of consummate art, they present, no doubt, the beginnings of picture-drawings in India and as such are very valuable to a student of Indian Art (see Hand-sketches in plates III and IV).

Not far off from this hill is another small range of hills near Yelhaṭṭi which is called the Bhanḍigaṇi Hill. It has a spacious natural cavern having a small deposit of water during the rains. The rocky roof and sides contain linear pictures in white paint of men in different poses standing round a temple or temple car. They seem to narrate a story about some festival. The cavern is known by the name *Nūrālphaḍi* which term is unconvincingly and erroneously explained by local people to mean "a shelter for hundred thieves." The cavity, it may be remarked, can at the best accommodate not more than fifty souls and it is not possible to believe that it owed its name to the blessed hundred thieves who had hid themselves behind its rocky wall. The word Nūrāḷ means hundred heroes and is probably a Kannaḍa remnant of the name of Śātakarṇi which in Tamil classical works is paraphrased as Nūṟṟavar Kaṇṇar (hundred Kaṇṇar). It is therefore not unlikely that the name is reminiscent of Sātavāhana or Sātakarṇi rule in this part of the country. That this tract was subject to the Sātavāhana rule is evident from the Hīrehaḍagalli inscription of Pallava Sivaskandavarman (*Epi. Ind.* Vol. I, p. 5), according to which a portion of the Bellary district formed part of the Sātāhanirattha. The Tālgund inscription of Kākusthavarman refers to God Praṇavēśvara as having been worshipped by Śātakarṇi and other kings.



Hand-sketches of linear carvings of figures on the Gombiguḍḍa hill.

—*R. S. Panchamukhi.*

GOVERNMENT ORIENTAL MSS LIBRARY
22 DEC 1941
TRIPLICANE P.O., MADRAS

It is of much interest to students of pre-history to find a parallel to these carvings in the rough figures, pictures or *graffiti* made by bruising the flat surfaces of the rocks with pieces of hard stone on the Kappagallu hill referred to above. Mr. Fawcett has described them in the *Asiatic Quarterly Review* with hand sketches of some of them made by R. Sewell and Bruce Froote's well known work on pre-historics gives a set of photographs of them taken by Mr. Fawcett. "Oxen with prominent humps and very long horns, different in type to the existing breeds, are the favourite subjects of these pictures but representations of men and women (always naked) are frequent, dogs, antelopes, deer, leopards, elephants and peacocks (though not horses) also appear. Some few of the pictures clearly distinguishable from the others are modern in origin but it seems permissible to conjecture that the remainder are connected with pre-historic settlement on the hill." (*Madras District Gazetteer*: Bellary, by W. Francis, p. 234). This close analogy between the two sets of carvings at Gomgiguḍḍa and the Kappagallu hill including even the mixture of modern pictures and writings, would lend support to the surmise that the Gomgiguḍḍa Hill was like the Kappagallu hill a scene of some pre-historic settlement. Similar paintings and carvings in rock shelter are discovered in the Vindhyan and Kaunar ranges and the largest number are found in the southern part of the Mirzapur District of the United Provinces. (*Arch. Surv. Memoir*, No. 24, Plates XVI-XXV). Besides these, there are some isolated finds at Singhanpur in the Raigarh State of the Eastern States Agency, the Attock District of the Punjab, and Edakal Caves in Malabar. Rao Bahadur K. N. Dikshit, the Director-General of Archaeology in India observes in the course of his Presidential Address of the Section of Anthropology of the Twenty-seventh Indian Science Congress held at Madras in 1940, as follows:—"In any case it is clear that the large majority of these hematite paintings are the relics of streams of culture quite distinct and dissociated from the developed civilization of the Indus Valley. The earliest historical paintings are those assigned to an early Christian Era date found in the caves at Ramgarh in the Sirguja State, which belongs to the same geographical area of the Vindhya-Kaimur plateau. It is very likely that a more persistent investigation will be rewarded by the discovery of further links between the remote rock-drawings and paintings and those that came in vogue with the historical period culminating in the splendour of Ajanta and Bagh". (*Proceedings of the Congress*, Part II, p. 318).

In January 1940, I started for Bhatkal accompanied by the Two Research Fellows and on the way halted at Sirsi. I examined the palm-leaf manuscript works at Unnimath and secured for the office an unpublished paper manuscript of the *Sadāśivanīti.* From Sirsi, I went to Murḍēśvara in the Bhatkal Petha of the North Kanara district where ample material was

available for the Research Fellows to be trained on the spot. The following villages and important ancient monuments in the area were noticed and studied.

Murdesvara:—The village is situated about 18 miles to the south of Kumta and is known for the temple of God Murḍēśvara for whom the car festival is celebrated in February every year. The temple is standing on a hill surrounded by sea on three sides and the deity is known locally as Mātōbār or Muruḍēśvar. The hill is sanctified by the *tīrthas* or sacred ponds, *viz.*, (1) Jaṭāyutīrtha, (2) Śaṅkhatīrtha, (3) Bhīmatīrtha, (4) Guptagāminī and (5) Kamaṇḍalu-tīrtha. Bhīmatīrtha is said to have been founded by Bhīmasena by cutting a cavity into the rock to find water beneath it and to have quenched his thirst thereby. The place is celebrated with full account of the important sacred sites in the locality in the local chronicle called *Muruḍēśvarapurāṇa* which was not however available to me for examination. The following account was narrated to me as based on this *purāṇa*:—Rāvaṇa propitiated Śiva by severe austerities, who pleased at his devotion blessed him with his Prāṇaliṅga. The Prāṇaliṅga was so powerful that Vishṇu fearing the consequences chose to cheat Rāvaṇa of it. Eventually, he deputed Gaṇapati to work out his plan. The Prāṇaliṅga of Śiva could give any help to Rāvaṇa subject to the condition that it should not be placed down on the ground. Rāvaṇa had to face this dilemma when he had to go to the calls of nature. Just then the cunning Gaṇapati appeared before him in a bachelor's form. Rāvaṇa chose to solve his difficulty by entrusting the Liṅga to Gaṇapati until he returned. Gaṇapati however stipulated that he would place down the *liṅga* if Rāvaṇa did not return within three calls. It was agreed and Gaṇapati was given the custody of the *Liṅga*. Taking advantage of time the cunning bachelor delivered three calls simultaneously and not finding Rāvaṇa in time he let it on the ground. The *Liṅga* powerful as it was, went down to Pātāla and shook the seven worlds by its power and speed. Returning to the spot Rāvaṇa could not contain himself and in wrath gave a severe blow on the head of Gaṇapati the effect of which is still observed on the figure of Gaṇapati at Gōkarṇa. Rāvaṇa, however, had no other alternative but to worship Śiva again. Śiva was again pleased by his penance and shot up from the place where the Prāṇaliṅga was placed at Gōkarṇa. It is called *Udbhava-liṅga* or *Mahābalaliṅga*. Rāvaṇa threw away the clothes of that liṅga which as they fell on the *Kandukagiri* i.e., the Muruḍēśvara hill, brought to view the naked God of Muruḍēśvara. Then as Rāvaṇa threw away *Goṇesu* or *nēvāḷa* of the *liṅga* there arose the Guṇavantī Śaṁbhuliṅgēśvara and the creeper of the *liṅga* thrown away similarly brought forth the *liṅga* at Dhārēśvara and the *gejje* or trinkets produced the Sarjēśvara of Karwar. These five liṅgas are called the Mahāliṅga Pañchakshētra.

It is noteworthy that this local chronicle in the midst of several interesting details, attempts to explain the origin of the term Muruḍēśvara given to the *liṅga* and consequently to the village. It may, however be plausibly suggested that the name might owe its origin to the word *Muruṇḍa* or *Muruḍa* which sounds like a name of the tribe that appears to have settled in the West Coast and South India from the earliest times. In the inscriptions of the Sālaṅkāyanas that ruled the Veṅgi country in the early centuries of the Christian era, a tribe of people called the Muduḍas or Muḷuḍas is mentioned as inhabiting the territory on the east coast (*Ep. Ind.* Vol. IX, p. 58-9). It is just possible that the Muḷuḍas and the Muruḍas represent the same community since the *ḷa* and *ra* are interchangeable in pronunciation according to the dictum *raḷayōr-abhēdaḥ*. The Muruḍas must have, in course of time, slowly moved to the east and have been known there as Muḷuḍas. A parallel instance of such migration is found in the clan of the Ikhakus and Chaḷikis who originally inhabited the West Coast and by the beginning of the Christian Era had migrated to Karnul District in the east (*Karnataka Hist. Review*, Vol. V, p. 5). The following remarks of Prof. Sten Konow, Ph.D., quoted by Dr. Vogel who edited the Nāgārjunikoṇḍa inscriptions of the Ikhāku dynasty lend an indirect support to the surmise that Muḷuḍas of Sālaṅkāyana inscriptions may be identified with the Muruḍas of the West Coast:—

"I would therefore be inclined to define the dialect of the inscriptions as follows: We are faced with a normalized semi-literary Prakrit, used by people whose home-tongue was Dravidian, and probably Kanarese. If I am right, we should *a priori* be inclined to infer that the Ikkhākus had come to the Kistna country from the West." (*Ep. Ind.*, Vol. XX, p. 26).

In front of the Murḍēśvara temple stands a pillar which is known as *Jaṭikana-kaṁba*. This is a memorial for a trusted servant who was called Jaṭika. Such commemorative pillars of Jaṭika are very common in the coastal districts of Karwar and Mangalore and they owe their origin to the growth of beliefs in the charms and black art. On this, see below under Bailur.

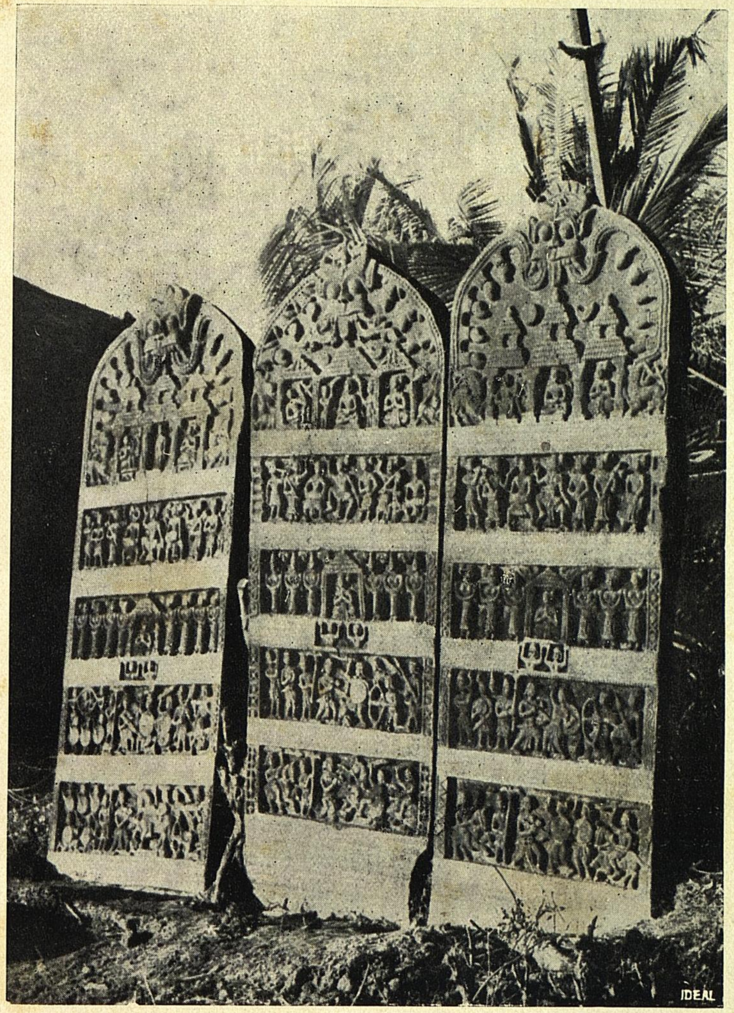
K. 386

Kaikini:—About 2½ miles from Murḍēśvara is a small village of Kaikiṇi with a population of about 700 which with the hamlets of Māvaḷḷi, Tēranmakki, Bastimakki and Honnekkalu is included in Muruḍēśvara. This place is noted for the large number of hero-stones that are set up in one place near the Pārśvanātha *Basadi* on the road-side and near the bridge a few yards to the east of the *Basadi*. There are also two *Mahāsatīkals* in their midst. All these are locally known as *dibbaṇakal* and said to commemorate the death of persons in a fracas that ensued when a marriage party was stopped by the robbers. But most of the hero-stones bear writing and describe the fight between the Governors of Kāyikiṇi and Nagire and of Hāḍu-

vaḷḷi and Bhatkal and so the tradition recorded here betrays utter ignorance of the actual facts. The earliest among these is dated in Śaka 1300 and records a fight at Kaikini between Mahāmaṇḍalēśvara Kēśavadēva-Oḍeya of Nagire and Haḍapada Nāgaṇṇoḍeya, governor of Haiva and Koṅkaṇa, when Jakkaṇṇa Nāyaka is stated to have fought and met with a heroic death. The latest inscription of the place bears the Śaka date 1465 when Mahāmaṇḍalēśvara Kṛishṇadēvarasa was governing Haiva, Tuḷuva and Koṅkaṇa countries.

Kaikiṇi is mentioned in the inscriptions of the place under the name Kāyikiṇi. In the compound of Pārśvanātha Basadi are standing two inscriptions belonging to the Vijayanagara period. They record various gifts made for worship and offerings in the Pārśvanātha Basadi of Kāyikiṇi.

The hero-stones of Kāyikiṇi are very beautifully carved and represent a specimen of sculptural art in the Vijayanagara period in the coastal district of North-Kanara. The fight depicted on them is narrated usually in a convenient number of compartments bearing the scenes of the battle from the beginning to the end. The intervening panels or sections contain inscriptions describing the meeting of the opposing forces, the tumultuous fight and the death of the hero in the struggle (Plate V). It is worthwhile giving a brief description of the representation of fight depicted in a typical hero-stone among this group of stones, as it offers a slight departure from the usual type of commemorative or memorial stones found in other parts of Karnatak. The stone is usually divided into five compartments with intervening panels with writing. The first compartment at the bottom represents a fight between two parties. The heroes are armed with spear in one hand and shield in the other. The chief warriors are seated on gallopping horses, holding reins by one hand and sword and spear in the other. Two warriors are shown as having fallen, one under the hoofs of the horse and the other under the feet of a fighting soldier. In the second compartment the same fight is represented as continued but the horseman on the left side of the compartment is not seen and in his place is seen a person being carried in what looks like a palanquin. The third compartment represents a warrior evidently the same person as in the previous section—in a decorated shrine being carried over head by two servants and escorted on either side by well-dressed damsels. In the fourth section there is the scene of heavenly damsels with their lovers singing, dancing and playing upon drums, stringed instruments and *kāhaḷe*. It is worth noticing that the ladies in the two compartments are dressed in loins up to the thigh. The fifth compartment is divided into three small shrines, the central one being a storeyed building. Here, in the centre is seated the hero in *Padmāsana* pose indicating perhaps that he has attained godhood. His palms are placed one above the other near the naval as in the Tirthaṅkara images. On the left in a small shrine is seen a male figure with



Hero-stones from Kaikiṇi, Bhatkal Petha

—*R. S. Panchamukhi.*

GOVERNMENT LIBRARY
22 DEC 1941
TRIPLICANE P.O. MADRAS

a knotted braid of hair. In the shrine to the right is another male figure seated cross-legged, on a pedestal with a book-stand and a *kamaṇḍalu* in front. On either side at the top is found the crescent and the Sun. All the three shrines look like miniature temples with the roofs made of flat slabs placed horizontally one after the other giving the appearance of a tiled roof of a modern bungalow. The roofs of temples and houses in this part of the country are similarly arranged which is a special feature of architectural styles adopted in the buildings of North and South Kanara even to the present day. The Māstikals are represented by finely sculptured or plain pillars on which is carved the arm of a lady who had ascended the pyre of her husband, raised at the elbow holding a lime fruit in the palm or the palm pointing upwards as in the Māstikals of Kaikiṇi. The Māstikals usually do not bear any writing.

Another feature that deserves mention about these hero-stones is that they represent a battle fought not for the rescue of stolen cattle from the raids (*turugoḷ*) by the maurauders of the adjoining country as often found in the hero-stones of the up-country i.e., the districts of Dharwar, Belgaum and Bijapur, but for the conquest of new territory by the Governors of the adjoining principalities. This is a special class of memorial stones which became common with the rise of imperial powers with a system of territorial administration by Governors who began to assert their power and expand their influence in the neighbouring country, in co-operation with the central powers over them. It may be noted in passing that the memorials erected to perpetuate the memory of the dead found in the several districts of Karnatak can be classified into the following groups:—

I. *Kistavens* and dolmens (pre-historic tombs); at Aihole, Konnur (Gokak), Moṭebennur, etc.

II. Religious:—Memories of great spiritual personages were preserved, (1) by *foot-prints*, (2) by the relics deposited in *stūpas* particularly Buddhist though the *stūpas* were not uncommon among the ancient Hindus, and (3) by *Niśidhis* (Jain).

III. Temporal:—(4) Vīrgals and (5) Māstikals. A detailed treatment of the subject is worth a study and the subject will be dealt with in all its aspects on a future occasion.

Besides the monuments described above, it may be observed that Kaikiṇi and the adjoining villages are settled by a community of people called Nāmadhāris who deserve to be made a subject of study as they offer some ethnological and sociological problems of interest. The Nāmadhāris are mainly agriculturists. They along with Dewuḍi, Gauḍaru and Harikantars (fishermen) speak exclusively Kannaḍa, are the original inhabitants of

the area and claim Ammanavaru, the female deity of the soil, as their tutelary goddess. The Māruti of Sirāḷi is a centre of worship for them. They worship plough on the *dasarā* day. They are non-vegetarian. This community is reduced to extreme poverty and feed themselves on the *kañjā* prepared of tāḷachakka i.e. bark of tāḷa tree.

Bailur: Mastimane and Viramane near Murdesvara.

Next to Kaikiṇi, the most important place of historical interest is Bailur about four miles from Muruḍēśvara. About a mile from Muruḍēśvara on the banks of the Tūḍaḷave river originally known as Sālmalā is situated the Māstimane, "House of heroines" in which are placed about sixteen wooden images which are said to exist from "times immemorial." The biggest is the Nētrāṇi-Jaṭika, probably a guard of the Nētrāṇi hill in the sea close by. Vīramāsti, Mallimāsti and Māmāsti are the consorts of Nētrāṇi-Jaṭaka. The fifth is Bāḷabaṇṭa and the sixth Kudureya Virappa who is said to be a Malayāḷi. This last is riding on horseback. The seventh is Yakshi-kamba, a stone pillar surrounded by serpent-hoods. The rest are the images kept there by the devotees on fulfilment of their vows (*harakeya gombegaḷu*). Nētrāṇi-jaṭaka is about four feet high and is sheltered by serpent-hood over his head. He wears anklets, and waist-band studded with decorative ornaments and holds in his two hands rods of wood probably to punish the wicked. He is shown with conspicuous and profuse twisted mustaches and his chin is dressed with a trim beard. The Malayāḷi hero called Kudureya Virappa is dressed in trousers, a long gown and a cap resembling an English hat. Besides the sixteen big images referred to above, the Māstimane contains thirty other images male and female, besides about 400 small images including old and new. The Māstimane receives an endowment from Government for the daily worship etc. Close to it is situated a Vīramane i.e. "House of Heroes." The Jaṭika or Jaṭikana kamba is very commonly met with in the temples of North Kanara particularly on the sea coast and is supposed to keep a strict guard over the land entrusted to his charge. He is believed to be an ideal servant. These Māstimane and Vīramane are evidently erected to commemorate the heroes and heroines who must have saved the land from the aggressive enemies. The various anecdotes connected with the heroes and their names and locale are entirely forgotten and credulous people have in course of time deified them into gods of worship. There is a belief that the heroes who die on a battle-field enter heaven and enjoy the company of Gods and damsels. The sculptures on the hero-stones found in different parts of Karnatak exemplify this belief. Instances of a provision having been made for conducting a regular worship of a hero-stone are not wanting in inscriptions and the present case in which the heroes and heroines are represented in wooden images and receive regular worship

with a grant from Government, belongs to the group of those instances, though of a late date.

It may be pointed out that in the Udipi Taluk of the South Kanara District also such *Māstimane* and *Jaṭigana-mane* are found in good numbers in the villages.

Bhatkal.—Bhatkal is known under the name of Baṭṭakaḷa or Bhaṭṭakaḷa in inscriptions. It is also called Maṇipura the capital of Babruvāhana, in local tradition. The village is divided into three parts viz., (1) Sūsagaḍi (2) Navāyatkeri and (3) Mūḍabhaṭkal. The following are the prominent buildings in Bhatkal: —

(1) Baṇḍabasti or Jeṭṭepa-Nāyakana-basadi in Bhatkal proper. It contains three inscriptions, all of which belong to the late Vijayanagara period.

(2) Pārśvanātha Basadi in the market. In front of this *basadi* is standing a beautiful *Mānastaṁbha* with the figure of Gaṇḍabhēruṇḍa cut on it. There are four inscriptions in and outside this basadi.

(3) The Chōḷēśvara temple. On the lintel of the central shrine of this temple are carved two inscriptions in Tamil characters.

(4) The Khetpai Narayana temple in Muda-bhatkal is a very artistic and fine piece of architecture and is profusely decorated with carvings on walls and pillars, of the stories from the Mahābhārata and the Rāmāyaṇa. The story narrated on these panels starts from the performance of sacrifice by Daśaratha for begetting children and ends with the destruction of Rāvaṇa and the rescue of Sītā and finally with the coronation of Śrī-Rāma at Ayōdhyā after the great fight. The temple is a specimen of architectural and sculptural art illustrative of the style current in the West Coast in the Vijayanagara period.

(5) The Tirumalai temple which is under worship by the Sārasvat Brahmans of the place is neatly kept. It is also an old building with various sculptures cut on the wall which may be compared with the artistic models on the Khetpai Nārāyaṇa temple mentioned above.

Navāyats.—Bhatkal was for a long time a seat of Jaina religion alongside Śaivism and Vaishṇavism. The political powers that held sway in this part of the country were from the early period, those of the Āḷupas, Kadaṁbas, Sāntaras and the Governors of Nagire and Bhaṭkal who were great patrons of Jaina religion directly or indirectly and the several Jaina vestiges that are at present seen in this tract vouchsafe this statement. The culture of the West Coast is greatly influenced by Jaina customs and manners. This is well illustrated by a reference to the Navāyats who number about 5000 out of a population of 9000 at Bhatkal. The Navāyats are immigrants from Arabia and settled there about 800 years back. They are Muslims and love to speak

Urdu but their home language is a dialect of *Konkaṇī.* They first settled at Honāvar and Murudēśvara and later on moved to Bhatkal which they made their principal headquarters. They are a very enterprising trading community and their constant intercourse with the western merchants has made them the wealthy traders of the West Coast. When they first came to India, it is said that they came here single which led to the promiscuous intercourse with the Jaina women of the land. The result was that the Navāyat families though Muslim in faith adopted the customs and manners of the Jains as can be seen from the following observations:—(1) They do not take food after sunset like the Jains (2) the Navāyat women wear *Mangaḷasūtra* as a token of marriage and value it as a priceless treasure as any Hindu or Jaina women do. (3) Many women wear the red saffron powder (*Kuṅkuma*) on their forehead. (4) Many details in marriage are common; for instance the bridegroom remaining in brides' house, exchange of gifts, the night revelry, the bride and bridegroom partaking together of *'Uddina hiṭṭina taragu'* (a preparation of *phaseo lus mungo* floor). (5) Some women wear nose-screw like the Hindu or Jaina girls and (6) like Jains, the Navāyat women sit outside for four days during the period of menstruation. An Arabian traveller named Ibn Batuta (11th Cent., A.D.) has given in his book *Ajayidul Asfar*, a detailed account of the Navāyats. A hand-written copy of this book which is in Arabic is preserved in the Navāyat Library of Navāyatkēri at Bhatkal. From the observations of Ibn Batuta, it is inferred that they professed the doctrine of Shafi and were emmigrants from Arabia (*Islami Culture*, VIII, p. 602). This agrees with the local tradition recorded in the *Kanara Gazetteer*, Pt. I, p. 400 that the Navāiyats were refugees from Kaifa at the head of the Persian Gulf who had fled to escape the persecution of Hajjaj, the governor of Iraq, in the latter half of the 7th century A.D. On arriving in India, they took to commerce and before long they held the whole coastal trade under their hands.

Haduvalli.—This is a small village surrounded by jungle on four sides, situated at a distance of about 12 miles from Bhatkal. It is replete with Jain relics and the village which consists of four or five huts at present was once a capital of the family of local chieftains who held a subordinate position under the Vijayanagara kings. It is called in inscriptions by the name Saṅgītapura which is apparently a sanskritised form of Hāḍuvoḷal or Hāḍuvaḷḷi. The ruins of the old capital stretch over a wide area of more than two square miles. The forest having overgrown in the area, the various component parts of the city are hardly accessible except by a strenuous effort. Originally there were eighteen *basadis* of which only ten survive.

The area of *rājāṅgaṇa* measures about one furlong by one furlong, and is scattered with heaps of ruins of the palace of Bhairādēvi. It shows many fragments of buildings with a number of shattered walls and stones of beautiful carvings and designs. The site has in the middle, the *darśana basadi*

and an extensive *aṅkaṇa kaṭṭe* (durbar hall) with a raised dias where counsellors must have assembled and conducted deliberations on important affairs of the State.

Tradition narrates many fantastic stories about the rule of Hāḍuvaḷḷi and Bhatkal. One legend refers to Bhairādēvi, Chenna Bhairāḍēvi and Airādēvi as three loving sisters respectively ruling the three kingdoms of Bhatkal, Hāḍuvaḷḷi and Baindūr. According to another legend, Bhairādēvi the queen of Hāḍuvaḷḷi got her sister married with the king of Geresoppā which was then a thriving capital. A third legend makes Bhairādēvi a queen of Kadambarāya who is said to have been a crowned king of Hāḍuvaḷḷi. Kadaṁbarāya was a most popular king loved by his subjects and was a terror to his enemies. On his death, the widow Bhairādevī took the reins of Government and proved to be the most benevolent queen endearing herself to the subjects of Hāḍuvaḷḷi and made rich provisions for the conduct of worship etc., in the temples. It is told that as years passed by, she fell in love with her prime minister Ghāṇigar Liṅgaṇṇa in consequence of which she grew indifferent to the administration of the State. This opportunity was availed of by the Turks who overran the country, roughly handled the daughters of the Jains and demolished the palace and harem of Bhairāji.

The account given here is not entirely a fiction as many of the details are corroborated by the evidence of lithic records scattered in the locality. The history of Bhatkal and Haduvaḷḷi as gathered from the inscriptions examined this year is given below under the section of Epigraphy in this Report.

22 DEC 1941

(b) EPIGRAPHY.

IMPORTANT REMARKS ON THE INSCRIPTIONS EXAMINED DURING THE YEAR

During the year under review, 102 inscriptions were examined of which 12 belong to the Early Chalukyas of Bādāmi, 4 to the Rāshṭrakūṭas of Maḷkhēḍ, 10 to the Chālukyas of Kalyāṇi, 1 to the Kaḷachuryas, 2 to the Hoysaḷas, 2 to the Yādavas, 2 to the Raṭṭa chieftains of Saundatti and 55 to the dynasties of Vijayanagara and their feudatory families of Nagire, Hāḍuvaḷḷi and Biḷagi, the rest being miscellaneous in character not assignable to any specific king or dynasty. The inscriptions are very valuable in furnishing new details of information on the political, social and religious history of the Bombay-Karnatak from the 7th down to the 17th century A.D. A few important points of interest are noted below:—

The Chalukyas of Bādāmi.

Among the records of the *Early Chalukya* period, the most noteworthy is the pillar inscription in the temple of Jaṁbuliṅga at Bādāmi which belongs to the reign of Vijayāditya Satyāśraya. It records an interesting information that the images of Brahmā, Vishṇu and Mahēśvara were installed in the temple by *Vinayavati, the king's mother* and that the metropolis (*Adhishṭhāna*) of *Bādāmi* was adorned with several thousands of Brahmans who were proficient in 14 *vidyās* or sciences. The temple as it stands at present is dedicated to Īśvaraliṅga known by the name of Jaṁbuliṅga, but from the contents of the inscription noted above and the sculptures cut on the door-frames and the beams as well as from the plan of the building providing for three shrines, it is apparent that the temple must have been originally a Traipurusha shrine with the three deities Brahmā, Vishṇu and Mahēśvara. The inscription under notice was published by Dr. Fleet in *Indian Antiquary*, Vol. X, p. 60, but only the first 10 lines have been deciphered. Here the expression *Vinayavatyā rāja-mātrā* has been wrongly read as *Vijayavatyāṁ rājadhānyām* which is far from possible on the original. We are here furnished with a new name in the Western Chalukya genealogy in the person of Vinayavatī who must have been the queen of Vinayāditya. Another important inscription deserving notice is the archaic Sanskrit and Kannaḍa inscription from Āḍūr which belongs to the reign of Kīrtivarmarasa. The first part which is in Sanskrit records a grant of twenty-five *nivartanas* of land made by a certain chief whose name is not specified, for the Jinālaya and the *dānaśālā* attached to it. The stone tablet (*śilāpaṭṭa*) is said to have been set up by Srīpāla, grandson of Dharmagāmuṇḍa and a disciple of Prabhāchandra who was a pupil of Vāsudēva-guru and grand-pupil of Vinayanandi of Paralūra-gaṇa. The second part which is couched in archaic Kannaḍa registers a grant of 8 *mattar* of land endowed to the same temple (*Jinēndra bhavana*) by certain Gāmuṇḍas and Karaṇas with the permission of Mādhavattiyarsa who is introduced with the epithet of *Paramēśvara*. It is rather unusual that Mādhavatti apparently a chieftain under Kīrtivarman should be described with the imperial title of Paramēśvara. The text introducing Mādhavattiyarasa in line 16: *Paramēśvaraṁ Mādhavattiyarasarge vijñāpanaṁ-geydu* should be emended into *Paramēśvaraṁge Mādhavattiyarasaṁge* etc., meaning that the Gāmuṇḍas and Karaṇas preferred a request to the chief also, for making a grant to the Jaina temple. From the epithet Paramēśvara applied to Kīrtivarmarasa, it is evident that the record belongs to Kīrtivarman II since Kīrtivarman I is not known to have borne this *biruda*. The records of Vikramāditya I and his descendants assert that Pulikēśi II was the first sovereign who assumed the *biruda* Paramēśvara after vanquishing the north-Indian king Harshavardhana (c.f. *Samara-saṁsakta-sakal-ōttarāpathēśvara śrī-Harsha-vardhana parājayōpalabdha-mahārājādhirāja-Paramēsvarasya*: Talamañchi plates, *Epi. Ind.* Vol. IX, p. 100).

Rāshṭrakūṭas.

Among the inscriptions belonging to the *Rāshṭrakūṭa dynasty,* the most noteworthy are the Shiggaon inscription of *Nityavarsha-Pṛithvīvallabha* dated *Śaka* 841, *Pramāthin, Māgha śu.* 1, *Sunday* (=*Sunday, December* 26, A.D. 919) and the Hirēmāganūr inscription of the same king bearing a date in Śaka 837 in as much as they help us in settling the dates of accession to the throne of Indra III and Govinda IV whose Daṇḍāpur inscription dated in Śaka 840, Pramāthin has caused much confusion in understanding correctly the Rāshṭrakūṭa chronology of this period. The point is discussed at length in the introduction to the Hiremāganūr inscription which is published below with plate.

Hiremāganūr Inscription of Indravallabha: Śaka 837, (Plate VI).

The inscription which is edited below is engraved on a pillar set up in front of the temple of Kallēśvara at Hirēmāganūr in the Ranebennur Taluka of the Dharwar District. The writing covers an area 2½″ by 10″ and comprises 7 lines; the size of individual letters ranges on an average between ⅝″ and 1½″. The *characters* are archaic *Kannaḍa,* upright and roundish in form and are regular for the period to which the record belongs. Among the vowels, *ā, i* and *ī* are used in *Āychaṇna* (l. 4), *Indra* (l. 2), *Iṭṭage* (l. 4) and *Īśvara* (l. 2) respectively. The short *i* shows two forms of the cursive type ಇ and ಇ which mark the next stage of evolution after the archaic type of two curves and two circles beneath, found in the Veṅkaṭāpur inscription. The

two dots on either side of the tube-like loop in the middle which characterise the long *ī* in earlier records are joined here by a straight line. Among the consonants, *k* is knife-shaped with a round bottom and *r* is almost round. *j* and *b* are of the late cursive type open at the top; *kh* and *ṅ* do not appear; dental *d* is distinguished from lingual *ḍ*; *l* has a cursive form retaining the inner curl which is a remnant of the archaic form. The medial signs for *ē* and *ō* are in some cases marked on the sides of the top of the consonant in the old fashion; but more frequently at the top of the letter as in old Kannaḍa records of the subsequent period. In respect of *orthography*, it deserves notice that the conjunct consonant in the Sanskrit word *Indra* is dissolved into *Indara* due to the Dravidian influence and for the same reason palatal *ś* is used for dental *s* and *vice versa*, in *saka* for *śaka* (line 1), *śōma* for *sōma* (l. 5) and *gōsaśa* for *gōsāsa* (l. 7). The *language* is Kannaḍa of the archaic type. On gōsāsa see Mr. N. Lakshminarayana Rao's note in *Ep. Ind.** Gōsāsa which is a corrupt form of gōsahasra is one of the sixteen great gifts enumerated in Hēmādri's Dānakhaṇḍa. The ceremony of making the *gōsahasra* gift is described in full details in the *Ātharvaṇa Gōpatha Brāhmaṇa* and the *Matsyapurāṇa*. For a detailed description of the gift, see also Vāchaspatya under gōsahasra (*gavāṁ sahasraṁ dātavyatayā yatra tat gōsahasraṁ*) in pages 2727-2729. It may be observed that the literary authorities do not mention *Chitra-gōsahasra* occurring in the present record, among the gifts enumerated in them. But it appears to be a variety of *gōsahasra*. The adjective *chitra* probably indicates that all the cows were not of the same colour. In one of the early Rāshṭrakūṭa inscriptions occurs the term *uttama gōsāsa* (gōsahasra) whose precise meaning is not clear unless the prefix uttama refers to the best breed of the cows granted. (The Paṭṭadakal inscription of Dhārāvarsha: *Ind. Ant.* Vol. XI, p. 125).

The inscription opens with *Svasti* and after mentioning the date introduces *Indravallabha* as ruling the kingdom, *Baṅkeya* as administering *Banavāsi-nāḍu* and *Āychaṇṇa* as the *nālgāmuṇḍa* of *Kuḍuveṇṇegaṇḍa*-70 and *Iṭṭage*-30 divisions. It registers a gift of *Chitra-gōsaśa* (*Chitra-gōsahasra*) made by Māgundura [Keṇnanda-Kendaṭi]—Gāmuṇḍa at the instance (*parakeyoḷ*=lit. in order to complete the vow) of the *Mahājanas* of Tāṇagundura (belonging to)—Kaṟevūru.

The details of the *date* given in ll. 1-2 & 5 are: Śaka 837 (in words), Īśvara, Kārtika, Śu. Paurṇamāse, lunar eclipse. Śaka 837 was, however, Yuva in which year the details regularly correspond to A.D. 915, October 25, Wednesday, lunar eclipse. In the cyclic year Īśvara corresponding to Śaka 839, there was no lunar eclipse on the given *tithi*. But Śaka 838 fell according to the Northern Cycle, in the cyclic year Īśvara and the equivalent of the date cited in the record would be for that year *A.D. 916, October 13, Sunday, lunar*

* *Ep. Ind.*, Vol. XXI, p. 207.

eclipse. If this is the intended date of the record, the Śaka year given in the present inscription would be an expired one.

The Hiremāganūr inscription is the *earliest stone inscription* of Indra III which bears verifiable details of date, except the Iṭgi inscription* of Śaka 837 which is coupled with only the cyclic year Yuva. His Bāgumra copper-plate grants are dated in Śaka 836, Yuva and furnish the date of his coronation at Kurundaka as 24th February, A.D. 915. It has been supposed by scholars that his reign though eventful was very short and terminated soon after the date of his Hattimattūr inscription (Śaka 838, Dhātu) and before the date of the Daṇḍāpur inscription of Prabhūtavarsha (Śaka 840, Pramāthin), i.e., between A.D. 916 and A.D. 918. In the *Annual Report on South Indian Epigraphy*, for 1916, para 38 and the *Archaeological Survey Reports* for 1929-30, p. 173, *ibid*, 1930-34, part I, p. 235, it has been stated that the epithet Nityavarsha was borne both by Indra III and his son Gōvinda IV and that the inscriptions referring themselves to the reign of Nityavarsha and dated after Śaka 840 (Daṇḍāpur inscription) should be assigned to Prabhūtavarsha Gōvinda IV. But from a careful study of the several records of Indra III and Gōvinda IV known so far, it has become necessary to re-examine this view and arrive at a definite date when Indra must have ceased to rule and his son Gōvinda IV succeeded to the Rāshṭrakūṭa throne and also to find out whether the inscriptions belonging to king Nityavarsha are to be ascribed to Indra III only, or to his son and successor Gōvinda IV as well, as hitherto supposed. For this purpose the known records of these kings are arranged chronologically specifying the kings mentioned therein by the *birudas* or by name as the case may be.

From the tabular statement of the inscriptions* on the next page, it is clear that Nos. 1-13 refer themselves to the reign of Nityavarsha, Nirupamavallabha, Indravallabha, while Nos. 14-21 belong to the reign of Prabhūtavarsha, Suvarṇavarsha, Gōvindarāja. The first set of records ranges in date from Śaka 836 to 850 and the second set from Śaka 851 to 855, the only intrusion being the Daṇḍāpur inscription of Śaka 840 which belongs to Prabhūtavarsha (Gōvinda IV). We are informed by the verse in the Cambay plates of Gōvinda IV: *varshan Suvarṇavarshaḥ Prabhūta-varshō'pi kanaka-dhārābhiḥ* | *jagad-akhilam-ēka-kāñcha*[*na**]*mayam-akarōd-iti janair-uktaḥ* ||[23||*], that Gōvinda who had already been known as Prabhūtavarsha now got the appellation Suvarṇavarsha on account of his munificient gifts of gold granted to Brāhmaṇas by him, on the occasion of his coronation at Kapitthaka as recorded therein. This tends to show that Gōvinda IV was called Prabhūtavarsha before his actual

*For the references of this and the other inscriptions of Indra III and Gōvinda IV cited in this article, see the tabular statement given below. (pp. 36-37).

RECORDS OF NITYAVARSHA INDRA III, AND HIS SON AND SUCCESSOR PRABHUTAVARSHA SUVARNAVARSHA GOVINDA IV.

Srl. No.	Inscription.	King.	Date of grant with references to publication of the inscriptions.
1.	Two Bāgumrā C. P. grants	Nityavarsha Narēndradēva.	Śaka 836, Yuva Phālguṇa, śu. 7 on the occasion of the *Paṭṭabandha* ceremony (=24-2-915). (*Ep. Ind.* Vol. IX, pp. 24 ff).
2.	Iṭgi inscription. (Ranebennur Taluk)	Indraballaha	Śaka 837, Yuva (no details for calculation). (*B.K.* No. 31 of 1934-35).
3.	Hiremāganūr inscription. (Ranebennur Taluk)	Indravallabha	Śaka 837, Īśvara etc.=Sunday, 13th October, 916 A.D.
4.	Hattimattūr inscription. (Haveri Taluk)	Nityavarsha	Śaka 838, Dhātu (A.D. 916-17). (*Ind. Ant.* Vol. XII, p. 224).
5.	Lakshmēśvar inscription. (Noticed by Fleet *Epi. Ind.* Vol. VI, p. 176, fn. 8)	Nityavarsha	Śaka 839, [Bhādra]pada, śu. 10, Sunday; (A.D. 916-17).
6.	Gadag inscription.	Nityavarsha Nirupamavallabha	Śaka 840, Bahudhānya, Śrāvaṇa; śu. 7; Sunday probably=Saturday, July 18, A.D. 918; (*B.K.* No. 184 of 1932-33).
7.	Bisanhaḷḷi (now at Shiggaon) inscription of Nityavarsha (Noticed in *Ind. Ant.* Vol. XXXII, p. 224)	Nityavarsha	Śaka 841, (in words), Pramāthin, Magha, śu. 1, Uttarāyaṇa Sankrānti= Sunday 26th December 919. See Fleet, *ibid.*, p. 225.
8.	Asūṭi inscription (Rāmadurga State)	Indraballaha	Vikrama(=Śaka 842); (Examined by me in 1938-39).
9.	Two Kadambagere inscriptions. (Harapanaḷḷi Taluk, Bellary dist.).	Nityavarsha Indravallabha	Śaka 844, Chitrabhānu (no details of date); (*S.I.I.* Vol. IX, part I, Nos. 57 and 58).

10.	Asunḍi insc. (Gadag Taluk, Dharwar dist.).	Nityavarsha	Śaka 847, Pārthiva (no details); (*B.K.* Vol. I, part I, No. 34).
11.	Kamalāpuram inscription (Cuddapah dist.).	Nityavarsha Indravallabha-Narēndra	Śaka 848, Pārthiva (no details); (Recently copied by the office of the Superintendent for Epigraphy, Madras).
12.	Haḷeritti insc. (Haveri Tk., Dharwar dist.)	Nityavarsha Nirupamavallabha	Śaka 850, Sarva.., Pausha, śu. daśami, Thursday, Sankrānti=A.D. 927; December 6; Thursday; (*B.K.* No. 47 of 1933-34).
13.	Hāḷaharavi inscription	Nityavarsha	Śaka 854 (wrong for 847), [Pra]rthiva, (*S.I.I.* Vol. IX, Part I, No. 62).
* * *	* * * * *	* * * * * *	* * * * * * * * * *
14.	Danḍāpūr insc. Naragunda Petha, Dharwar dist.)	Prabhūtavarsha.	Śaka 840, Pramāthin; (*Ind. Ant.* Vol. XII, p. 223).
15.	Kaḷs inscription	Gojjigadēva	Śaka 851, Vikrita, Māgha, Puṇname, Sunday, Āslēsha, lunar eclipse= A.D. 930, January 17, Sunday (*Ind. Ant.* Vol. XII, p. 244 and *Ep. Ind.* Vol. XIII, p. 329).
16.	Dāvaṇgere inscription	Suvarṇavarsha.	Śaka 852, Vikrita, (*Ep. Carn.* Vol. XI; Dg. 119).
17.	Doḍḍamekala insc. (Adoni Tk. Bellary dist.)	Gōyindaraballaha.	Śaka 852, Khara; (*A.R.* No. 512 of 1915 published in *S.I.I.* Vol. IX, Part I).
18.	Cambay Plates	Gōvindarāja—Prabhūtavarsha, Suvarṇavarsha, 'meditator on the feet of Nityavashadēva.'	Śaka 852, Khara, Jyēshtha, śu. 10, Monday, Hasta, on the occasion of his *paṭṭabandha* ceremony at Kapithaka on the bank of the Gōdāvarī (=A.D. 930, May 10, Monday); (*Ep. Ind.* Vol. VII, p. 38).
19.	Sāngli Plates	Gōvindarāja, Prabhūtavarsha, Suvarṇavarsha 'meditator on the feet of Nityavashadēva.'	Śaka 855, Vijaya, Śrāvaṇa Puṇname, Thursday, Pūrvābhādra (=A.D. 933; August 8, Thursday); (*Ind. Ant.* Vol. XII, p. 249).
20.	Kavajgēri inscription	Suvarṇavarsha.	Śaka 855, Vijaya; (*B.K.* Vol. I, part I; No. 35).
21.	Kaḷasāpūr inscription (Noticed in *Ep. Ind.*, Vol. VI, p. 177, fn. 10)	Suvarṇavarsha.	Śaka 855, Vijaya, Pausha, śu. 8, Sunday (=A.D. 933; Dec. 23 (?)).

coronation at Kapitthaka on the banks of the Gōdāvarī, on Monday, May 10, A.D. 930. It is worth noting that the Asūṭi inscription dated in the cyclic year Vikrama (Śaka=842) and the Kadaṁbagere inscriptions of Śaka 848, all dated after the time of the Daṇḍāpūr inscription, mention the reigning monarch by name as Indravallabha and Indravallabha-Narēndra which leads to the irresistible conclusion that Indra was alive and occupied the Rāshṭrakūṭa throne at least till Śaka 848. Since his name is coupled with the epithet Nityavarsha which must have been his distinguishing *biruda*, the Haḷeritti inscription of Nityavarsha Nirupamavallabha may be taken to extend his rule upto Śaka 850 (=A.D. 927 December). About two years later i.e., 930, January, Gōvinda figures as the Rāshṭrakūṭa sovereign in his Kaḷas inscription; but he had then not yet been coronated to the throne. This latter event took place on May 10 of A.D. 930 as recorded in the Cambay plates. He must have succeeded to the throne a few months before this date, for, his *paṭṭabandha* must naturally have been celebrated within a year after his accession. The editor of the Cambay plates finds it difficult to explain the meaning of *paṭṭabandha*, of Gōvinda IV in Śaka 852, since according to the Daṇḍāpur inscription, Gōvinda was already the Rāshṭrakūṭa sovereign as early as Śaka 840 and he could not have remained without celebrating his coronation for full ten or eleven years. He also doubts that Gōvinda would have gone far away from the capital city Mānyakhēṭa and performed the ceremony at Kapitthaka a distant village on the banks of the Gōdāvarī. It is evident that, so far, the writers* on the political history of the Rāshṭrakūṭa period have followed Fleet in assigning a short rule of 2 or 3 years to Indra III and fixing the date of Gōvinda's accession to the throne in Śaka 839-40. And the existence of the Daṇḍāpur inscription of Prabhūtavarsha close after the date of the Lakshmēśvara inscription of Nityavarsha is responsible for this conclusion of Fleet. But on the strength of the overwhelming epigraphical evidence set forth above, it may be concluded that *Indra III was alive and reigned till Śaka* 850 (*A.D.* 927), *and that Gōvinda IV succeeded to the throne only in Śaka* 851 (*A.D.* 929). The Daṇḍāpūr inscription of Śaka 840 must have been issued by Gōvinda IV as Yuvarāja under his father, before he actually came to the throne in Śaka 851 and assumed the *biruda* Suvanavarsha. Regarding the statement that Gōvinda would not have left Mānyakhēṭa for a distant village for the celebration of the *paṭṭabandha* ceremony, it may be remarked that his predecessor Indra III as well had left Mānyakhēṭa for Kurundaka for his *paṭṭabandha* and that it was nothing strange in his son having chosen a sacred place on the banks of the Gōdāvarī for the performance of this important function. The word *paṭṭabandha* in both cases must mean only 'the binding of the fillet' on the forehead which is a sign of coronation. For, Indra III as we know, succeeded his father Akālavarshadēva (*Akālavarshadēva-pādānudhyāta*) in about Śaka 835 as the latter's latest known year is Śaka 834

* See for example Altekar's *Rāshṭrakūṭas and Their Times.*

(expired) or Śaka 835 (current), Prajāpati and the *paṭṭabandha* ceremony of the former was performed within a year after his succession, *i.e.,* in Śaka 836 the date of the Bāgumra grants. Likewise, Indra III's latest year is known to be Śaka 850 and Gōvinda IV who is described as *Nityavarshadēva-pādānudhyāta,* coronated himself in Śaka 852. The interval between these two dates is about two years which must have been occupied by quarrels between himself and his elder brother Amōghavarsha II who must have put forth his claim for the throne. Amōghavarsha II might possibly have proclaimed his accession to the throne in a part of the Rāshṭrakūṭa dominions which perhaps explains the statement in the Bhadāna grant of Aparājita dated Śaka 919 that he ruled for one year.[1] His powerful rival Gōvinda IV however does not seem to have recognised his brother's power in the dominions and must have soon driven him away and established himself securely on the Rāshṭrakūṭa throne at Mānyakhēṭa. This is hinted in the expression *Mānyakhēṭarājadhānī-sthiratar-āvasthānēna* "who had established himself *more securely* at the capital city Mānyakhēṭa" occurring first in the Cambay plates, showing thereby that his position at Mānyakhēṭa had been contested and it was now firmly established at the time of the coronation in Śaka 852.[2] The Daṇḍapūr inscription will, as stated above, only indicate that Indra III had nominated his younger son Gōvinda IV to the throne in preference to his eldest son Amōghavarsha who must have consequently habroured ill will against his brother and raised a huge rebellion against the accession of Gōvinda IV on the death of his father, which ultimately must have cost his life.

The following places are mentioned in the record:—*Banavāsi-nāḍu, Kuḍuvaṇṇegaṇḍa*—70, *Iṭṭage*—30, *Māgundura, Kaṟevūru* and *Tāṇagundura.* Of these places, Banavāsi-nāḍu is well-known. *Iṭṭge*—30 must have been named after *Iṭṭage,* the modern *Iṭgi,* a village in the Ranebennur Taluka of the Dharwar district. *Kuḍuveṇṇegaṇḍa*—70, I am not able to identify. These two divisions are mentioned as being administered by the same Āychaṇṇa, in an inscription at Iṭgi dated Śaka 837, Yuva. (B. K. No. 31 of 1934-35). *Māgunduru* is evidently the village *Hiremāganūr* where the inscription was found. *Kaṟevūru* is the modern *Karūr* in the Ranebennur Taluka and *Tāṇagundura* is identical with *Tālgund* in the Shimoga district which was the home of the early Kadaṁbas of Vaijayantī.

K. 386

1. *Ep. Ind.*, Vol. III, p. 267. The Kharepatan plates of Raṭṭarāja (*ibid.*, pp. 292ff) dated Śaka 930 also refer to Amōghavarsha (II) as a crowned king.
2. It may be noted that the Kaḷas inscription of Śaka 851 does not mention the king's established position at the capital city Mānyapura or Mānyakhēṭa whereas it is specifically mentioned in the Cambay and Sāngli charters of the same king.

Text.[1]

1. Svasti[|*] śrī-*Saka* (*Śaka*) *-nṛipa-kāḷa* (*lā*) *krānta sāṁbatsaraṁgaḷ =eṇṭunūṟa mūva-*
2. *ttēḻaneya Īśvara-varshaṁ* pravarttise[|*] *Indaravallabhaṁ* pṛituvī-rā-
3. jyaṁ-geyye *Baṁkeyaṁ Banavāsi-nāḍan* = āḷe *Kuḍuveṇṇe gaṇḍam=e-*
4. *ḻpattu Iṭṭage-mūvattarke Āychaṇṇa nāḷgāmuṇḍu-*geyyuttire [|*]
5. *Kārttika*[2]*-māsa su* (*śu*) *ddha paksha Paurṇṇamāse śō* (*sō*) *ma-grahaṇadoḷ*=Māgundura
6. [Keṇṇanda Keṁdaṭi] -Gamuṇḍar=Kaṟevūra Tāṇagundūra Maha (Mahā) jana-
7. da parakeyoḷ chitra-gōsaśam (gōsāsaṁ)=iḻdōr=adu keṟeyaṁ kaṭṭi bhima-[3]

Translation.

Lines 1—4. Hail! When the cyclic year *Īśvara* (falling) in the *eight-hundred and thirty-seventh year of the era of the illustrious Śaka kings* was current; (and) when *Indara-Vallabha* was ruling the earth, *Baṅkeya* was governing the *Banavāsi-nāḍu* and *Āychaṇṇa* was the administrator of *Kuḍuveṇṇegaṇḍa-Seventy* and *Iṭṭage-Thirty,*

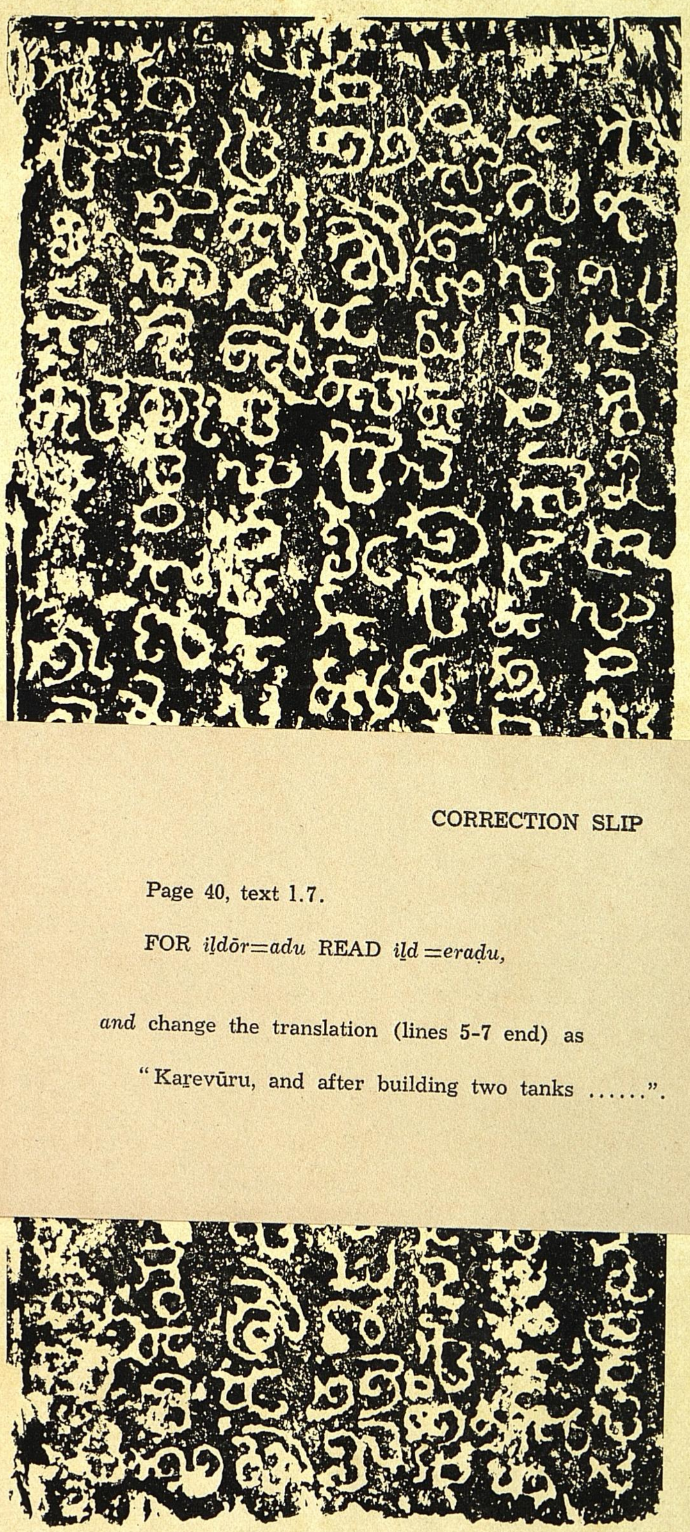
Lines 5—7. On the occasion of the *lunar eclipse,* on *the full-moon day* of the bright half of the month *Kārtika,* Keṇṇanda Keṁdaṭi-Gamuṇḍa of Māgunduru endowed a *chitra-gōsaśa,* at the instance of the *Mahājana* of Tāṇagundūru of (i.e., belonging to) Kaṟevūru. That, after building a tank, ...[3]

Chāḷukyas of Kalyāṇi.

Among the inscriptions belonging to the period of the *Chāḷukyas of Kalyāṇi,* those from Sirsaṅgi are interesting in that they contain much of traditional, mythological and historical account of the place testifying to the antiquity and sanctity of the locality. Sirsaṅgi is called in the epigraphs as Hirisiṅgi which is mentioned in the Sanskrit portion as Riśyasṛiṅgapura named after the sage Ṛishyaśṛiṅga. No. 24 which belongs to Jagadēkamalladēva (II) and is dated in A.D. 1148 registers grants of land made by the Gāvuṇḍas of the place for the

1. From the original stone and the ink impressions.
2. The letter *ka* is engraved above the line.
3. The inscription stops here abruptly.

PLATE VI.



...hadēva (Indra III), Śaka 837.

Scale=One-third

—R. S. Panchamukhi.

CORRECTION SLIP

Page 40, text 1.7.

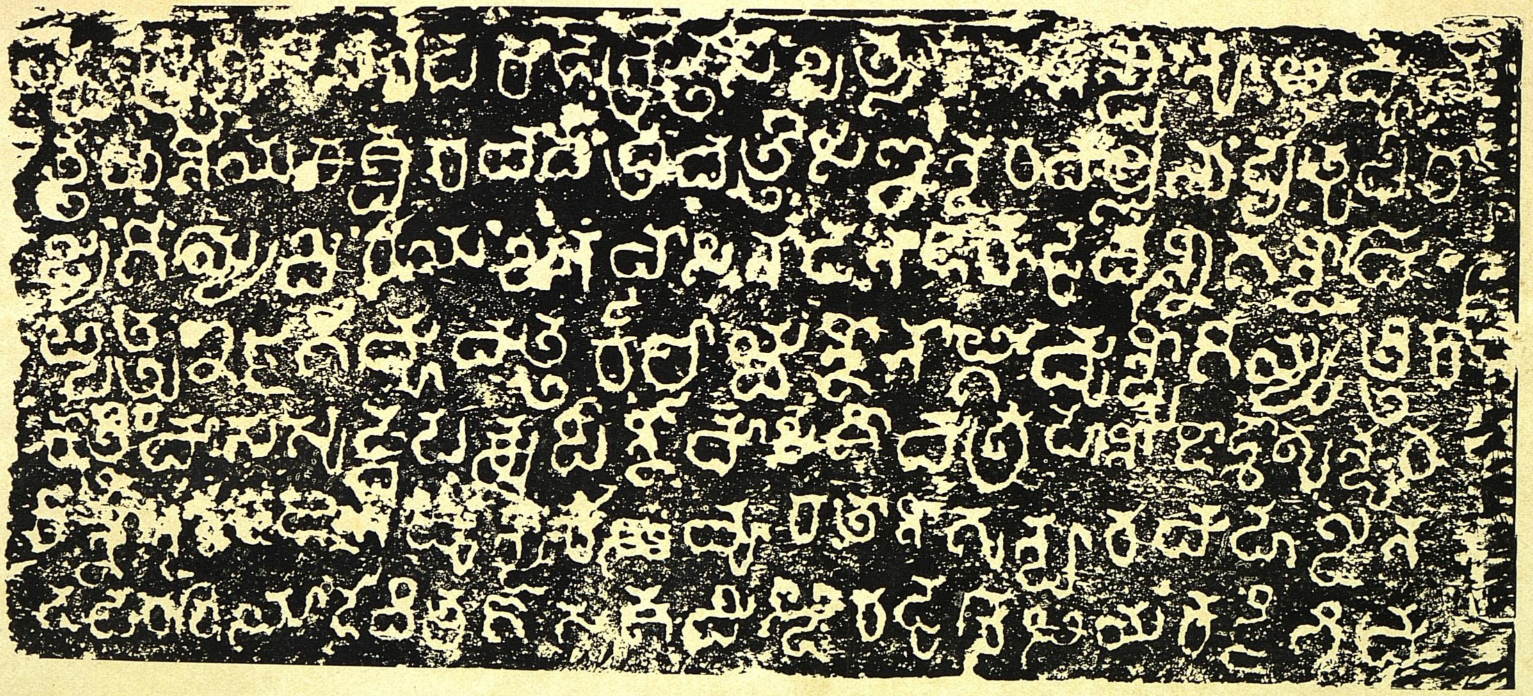
FOR *iḷdōr=adu* READ *iḷd=eraḍu,*

and change the translation (lines 5-7 end) as

"Kaṟevūru, and after building two tanks ......".

PLATE VI.

Hiremāganūr inscription of Nityavarshadēva (Indra III), Śaka 837.



Scale=One-third

—*R. S. Panchamukhi.*

GOVERNMENT ORIENTAL MSS LIBRARY
22 DEC 1941
TRIPLICANE P.O. MADRAS

benefit of the temple of Grāmēśvaradēva. Some of the Gāvuṇḍas figuring in this record are described as born of the Tōḷahakula or Toḷapakula and Ārimdarakula. The former is perhaps the original of the Toḷahas or Toḷāras who appear frequently in the inscriptions of the Vijayanagara dynasties hailing from the coastal districts of North and South Kanara (S.I.I. Vol. VII. 350, M.E.R. 1931-32, p. 63 and *Karnatak Inscriptions* No. 67). This would suggest that the family might have migrated from their home in the Belgaum district to the sea coast and settled there during the period of the Chālukyas or Hoysaḷas when the territory was being governed by viceroys appointed by them.

Hoysaḷas.

Of the two inscriptions of the Hoysaḷa dynasty a copper-plate grant of *Hoysaḷa Vīra Ballāḷa* secured through Mr. N. S. Kamalpur B.A., LL.B., Dharwar deserves special mention. It is dated in *Śaka* 1126 (*in words*), *Raktākshi, Āśvija, Pūrṇimā, Sunday and solar eclipse* corresponding to *Sunday, October* 10, *A.D. 1204* and records a gift of the two villages Huggilūr and Honnūr in Sōge-12 of the district of Kōgaḷi-500 to the Mahājana (used collectively for the Mahājanas) of the *mahāgrahāra* village Pushpapaṭalikā. At the time of the grant, the king is stated to have been encamped at Siligōḍa with his army. Pushpapaṭalikā is apparently the modern Hūvina-Haḍagali in the Harapanhalli Taluk of the Bellary district. This is the first and the only copperplate charter known so far that belongs to the Hoysaḷa king Vīra-Ballāḷa II.

Vijayanagara dynasties: Their feudatory chiefs of Nagire and Hāḍuvaḷḷi.

The inscriptions of the Bhatkal Petha and Siddapur Taluk of the North Kanara district examined during the period under review range in date from Śaka 1300 to Śaka 1521 and throw a good deal of light on the cultural history of the West Coast of the Bombay-Karnatak. Almost all the important kings of the Vijayanagara dynasties and their feudatory Governors in this tract are represented in the collection and their earliest connection with the area is an important factor in the elucidation of the vexed problem regarding the origin of the first i.e. Sangama dynasty. Further interest attaches itself to these records in their furnishing a connected account of the local chieftains of Nagire and Hāḍuvaḷḷi or Saṅgītapura who seem to have had a hereditary title to the Governorship of the principality over which they are represented as ruling. Besides giving a glimpse into the religious, social and commercial organisations of the land that played a vital part in building up the political life of the people in the North Kanara district, these lithic records present a vocabulary that is peculiar to the area and helps to demarcate the different dialects in the Kannaḍa language. These and other cognate topics will be discussed in some detail in the general introduction to the *Karnatak Inscriptions* Vol. I where the texts of the inscriptions with introductory notes are published for the first time. In the present discussion, I shall confine

myself to the political history of the North Kanara district as made out from the inscriptions.

The West Coast of the Bombay Presidency was in ancient times divided into four or five main territorial divisions viz., Koṅkaṇa, Haive, Bhaṭṭakaḷa, Bārakūru and Tuḷu countries. The last is sometimes called Maṅgalūru-*rājya* and this together with Bārakūru-*rājya* corresponded to the modern South-Kanara district. From an inscription of Śaka 1351 (S.I.I. Vol. VII, No. 202) we learn that the Tuḷu-dēśa comprised also the Nagire-*rājya* which included Geresoppe in the North Kanara district. Bīḷgi in the Siddapur Taluk was however a part of the Vanya-dēśa or Banavāsi-12000 country (see No. 88 from Bilgi) which had Banavāsi near Sirsi for its chief town. The modern North Kanara district was made up of parts of Banavāsi-12000 in the east, Haive or Haiga or the old Payve-500 with Honnāvar or Suvarṇapurī as its capital (S.I.I. Vol. VII, No. 207: *Suvarṇapuriyiṁd=alaṁkṛitam.=āda Haiva-Koṅkaṇa-rājyamaṁ*), in the west and Bhaṭṭakaḷa or Bhatkal with Hāḍuvaḷḷi or Saṅgītapura as its capital in the extreme south bordering on the Kundāpur Taluk of the South Kanara district. The Koṅkaṇa-900 was a strip of land between the Ghats and the sea and appears to have had Honnāvar as its capital. Goa to the North west of Karwar constituted a separate principality called Gōveya-*rājya*. These small chiefdoms were designated as Payve, Banavāsi and Koṅkaṇa districts in the early inscriptions of the Chāḷukyas and their feudatories the Kādaṁbas, etc. But in later times after the downfall of the early powers, petty chieftains rose to power each carving out an independent territory during the chaotic condition that prevailed in the country. It was with the advent of Vijayanagara rule that Nagire and Bhatkal assumed importance as separate territorial units and they are represented as being subject to the administrative control of local families such as those of Nagire and Hāḍuvaḷḷi.

The earliest inscription in the year's collection hails from Kaikiṇi bearing a date in Śaka 1300, Durmukhi (sic. 1303, Durmati) and belonging to the reign of Vīra-Harirāya-Dēvarāya who may be identified with Harihara II. It records an interesting information that Haḍapada Nāgaṇṇoḍeya who was administering Haive and Koṅkaṇa countries from his capital at Honnāvura attacked Mahāmaṇḍalēśvara Kēśavadēva-Oḍeya of Nagire with a force and in the encounter that ensued a hero died giving a heroic front to the enemy. One of the Hero-stones at Kaikiṇi which belongs to Harihararāya represents Mahāpradhāna Maṅgappa-Daṇḍanāyaka as laying a siege on Bidire in Tuḷu-rājya (i.e. Mūḍabidire in South Kanara district) and fighting with Mahāmaṇḍalēśvara Haivarasa of Nagire in the cyclic year Bahudhānya corresponding to Śaka 1320. Another inscription from Kaikiṇi dated in Śāka 1337 during the reign of Dēvarāya-Oḍeya states that Saṅkaradēva who according to the Muṇḍoḷḷi inscription (No. 37) of Dēvarāya II dated Śaka 1330 was in charge of the Tuḷu country, invaded Hāḍuvaḷḷi with the Tuḷu army (*Tuḷu-kaṭaka*)

when Mahāmaṇḍalēśvara Haivarasa son of Saṅgirāya of Nagire opposed the enemy from his camp at Bhatkal. From a third inscription at the same place (No. 47) it is learnt that Bhānappoḍeya, an officer of Dēvarāya-Mahārāya (II) carried an expedition against Mahāmaṇḍalēśvara Kēśavadēva-Oḍeya of Nagire in Śaka 1347. Mahāpradhāna Lakkaṇṇoḍeya, Governor of the Honnāvara country is seen participating in Śaka 1353 in a siege of Hāḍuvaḷḷi in conjunction with Mahāmaṇḍalēśvara Saṅgirāya of Nagire. Again, in Śaka 1360 Mahāpradhāna Antappoḍeya (sic. Aṇṇapoḍḍeya) the Governor of Haive, Tuḷu and Koṅkaṇa countries is stated in a record from Kaikiṇi as having carried a military campaign against Mahāmaṇḍalēśvara Bhairavadēva of Nagire. These instances of frequent military operations of the Governors of the Tuḷu, Haive and Koṅkaṇa countries appointed by the then ruling sovereigns of the Vijayanagara dynasties, against the local chieftains of Nagire and Hāḍuvaḷḷi indicate clearly that the Vijayanagara hold in the west coast was not firmly established and acknowledged as supreme by the hereditary rulers of the land and that the protests of the unwilling potentates brought about constant fighting with the rising power of the Vijayanagara kings until they were quelled down and subdued into faithful and obedient servants under the suzerain power.

It deserves to be noted that the Tuḷu, Haive and Koṅkaṇa countries were, as can be gathered from the several inscriptions copied this year, being administered simultaneously by the viceroys of the Vijayanagara kings and the local chieftains of the Nagire and Hāḍuvaḷḷi families and that they were both at constant war with each other presumably as stated above, to assert their power in the land. Further, the Nagire and Hāḍuvaḷḷi chieftains were seen carrying arms into each others' territory with a view to conquer and expand their influence in the adjacent country. This disunity and mutual fight among the local rulers offered an excellent opportunity for the Vijayanagara sovereigns to continue unabated their policy of annexation in the west coast which had raised a rebellion in protest against their campaign of conquest in the North and South Kanara districts.

K·386

Before the advent of the Vijayanagara rule, the west coast was subject to the administration of Āḷupas and Hoysaḷas from the earliest period of Karnatak history though they paid nominal homage to the then ruling sovereign. The Early Chalukyas and Rāshṭrakūṭas had under them the Āḷupa chiefs who exercised control over portions of the modern South and North Kanara districts. Later on, the west coast provinces particularly Koṅkaṇa-900, Payve-500 and Banavāsi-12000 were entrusted to the charge of Mahāmaṇḍalēśvaras or high chiefs under the Chāḷukyas of Kalyāṇi, though the later members of the Āḷupa dynasty lingered on in a portion of South Kanara exercising regal power from their seat at Mangalāpura and Bārahakanyāpura (Bārakūr). These latter styled themselves as Pāṇḍyachakravartin Āḷupēndradēvas and their territory was ultimately annexed by the

Hoysaḷa king Vīraballāḷa III who had taken to wife Chikkāyi Tāyi, a princess of the Āḷupa extraction (M. E. R. for 1929, para 50). It is interesting to note that the Hoysaḷa monarch Vīraballāḷa III bears the titles *Pāṇḍya-chakravarti Arirāya-Basavaśaṅkara* etc., which are applied to the Āḷupa rulers, perhaps in cognisance of his victory over the Āḷupa chiefs. We do not however find during this period any mention of the local families of Nagire and Hāḍuvaḷḷi in inscriptions and it is but imperative to surmise that they must have arisen during the unsettled political condition that followed the invasion of South India by Malik Kafur in about A.D. 1310. It is not however apparent from the epigraphs what connection the Nagire or Hāḍuvaḷḷi families bore to the Āḷupas who were also Jain in persuasion and ruled over practically the same territory in the West Coast.

The account of the Nagire family can be reconstructed from the bits of information contained in the inscriptions at our disposal. The earliest chieftains of the family are Mahāmaṇḍalēśvara Kēsavadēva-Oḍeya in Śaka 1300 (sic 1303) and Mahāmaṇḍalēśvara Haivarasa in Bahudhānya corresponding to Śaka 1320 (Hero-stones of Kaikiṇi, Nos. 34-35). In Śaka 1337, Mahāmaṇḍalēśvara Saṅgirāya son of Mahāmaṇḍalēśvara Haivarasa is represented as opposing the forces of Mahāpradhāna Śaṅkaradēva an officer of Dēvarāya-Mahārāya. In Śaka 1341 appears Mahāmaṇḍalēśvara Kēsavadēvarasa, grandson of Haivarasa of Nagire as ruling the kingdom (*rājyava pratipālisuvalli*) and attacking the Hāḍuvaḷḷi chief Saṅgirāya (No. 44). The same chiefs figure in the records of Kaikiṇi and Hāḍuvaḷḷi dated in Śaka 1345 and 1349 (Nos. 45-46) whereas a record from Sirāṇi (No. 43) mentions Mahāmaṇḍalēśvara Kṛishṇadēvarasa as the Governor in Śaka 1342. From a hero-stone of Kaikiṇi dated Śaka 1345 a certain Kēsavadēvarasa is known to be the sister's son (*aḷiya*) of Haivarasa-Oḍeya. In Śaka 1353, Saṅgirāya of Nagire is mentioned as contemporaneous with Saṅgirāya of Hāḍuvaḷḷi who had been joined by Bhairavadēva-Oḍeya in a battle at Hāḍuvaḷḷi (No. 51). Mahāmaṇḍalēśvara Bhairavadēva-Oḍeya of Nagire figures in an inscription of Kaikiṇi as fighting with Antappoḍeya, Governor of Haive, Tuḷu and Koṅkaṇa countries in Śaka 1360. From the epigraphs of Virupāksharāya dated in Śaka 1384 and 1394, Immaḍi Bhairavēśvara is found to be in charge of the Nagire-rājya or the country of Honnāvur as it is called in the latter. It may be observed here that in no inscription known to exist prior to this date or noticed hitherto was the Nagire chief described as the Governor of Nagire-rājya or the Tuḷu-Haiva and Koṅkaṇa countries except as one with the high sounding epithets of Mahāmaṇḍalēśvara, scarer of the enemy camps, the emperor of Siddha Siṁhāsana etc. and in one or two cases as "ruling the kingdom" without any specification of the territorial limits. This perhaps indicates that the Nagire chiefs who claimed a hereditary power over the Nagire-country used to describe themselves with all the regal epithets of a semi-independent chieftain as the legitimate rulers of the land and this brought

them into conflict with the rising Vijayanagara power which pushed forth its conquests on all sides, appointed their own viceroys over the conquered area and ultimately subdued the local unrest by carrying constant campaigns against the Tuḷu and Haive countries as noticed above.

But the Nagire chiefs appear to have asserted their independence for the time being during the weak rule of Virūpāksha-Mahārāya. We know that it was during the reign of Virūpāksha that the so-called Sāḷuva usurpation took place. The late Rao Bahadur Krishṇaśāstri placed this event between Śaka 1408 and Śaka 1414 and thought that it occurred most probably in Śaka 1408 (*A.S.R.* for 1907-08, p. 254) as the latest inscription of Virupāksha then known was dated only in Śaka 1408. But we find from No. 278 of 1931-32 of the Madras Epigraphical Report that Virupāksha was the reigning sovereign as late as Śaka 1416 by which year the Sāḷuva king Tammarāya i.e. Immaḍi-Narasiṁha had assumed the Vijayanagara crown. This would indicate that Virupāksha did not submit himself to the Sāḷuva usurper without resistance and that he continued to appoint his own viceroys over the west coast provinces. A record from Hosāḷa in the Uḍipi Taluk (No. 272 of 1931-32 of the Madras Epigraphical Report) dated in Śaka 1399 (expired) and belonging to Virupāksha-Mahārāya mentions Paṇdaridēva son of Viṭṭhala-Oḍeya as the Governor of Bārakūru-rājya under the orders of the king and Singaṇṇa-Daṇṇāyaka. The same officer figures as the Governor of Bārakūru in the Hosāḷa record of Śaka 1416 mentioned above. This would suggest that Virupāksha was recognised as a nominal sovereign in parts of the West Coast Provinces. But even here, his authority does not seem to be supreme. For in the inscription (No. 67 of this office collection) dated in Śaka 1416, the Nagire, Tuḷu and Haiva countries are stated to have been ruled by the Mahāmaṇḍalēśvara Immaḍi Bhairavarasa and Sāḷuva Dēvarasa-Oḍeya the *aḷiya* of Mallirājēndra instead of by the Governors appointed by the sovereign, which perhaps indicates that the Nagire family had grown powerful enough to assert its hereditary right without the interference of a dual authority representing the king. The surmise receives confirmation from one of the Kaikiṇi inscriptions dated in Śaka 1416 in which the chief Sāḷuvadēvarasa-Oḍeya is described with the imperial titles Mahārājādhirāja Rājaparamēśvara as the Governor of Nagire, Haive, Tuḷu and Koṅkaṇa countries. But with the rise of the Tuḷuva dynasty under Narasa-Nāyaka, the hold of the Vijayanagara sovereign over the empire was slowly tightened and centralised. The policy of the powerful monarch Kṛishṇadēvarāya appears to have been, to give the hereditary rulers, their rightful share in the administration and accordingly we find in the subsequent period from Śaka 1443 onwards the following chiefs entrusted with the Government of the provinces of Nagire, Haive, Tuḷu and Koṅkaṇa countries, though Bārakūru and Maṅgalūru were being administered through viceroys appointed by the king (A.R. Nos. 340 of 1931-32, 355/1931-32 etc. of the *Madras Epigraphical Collection*) :

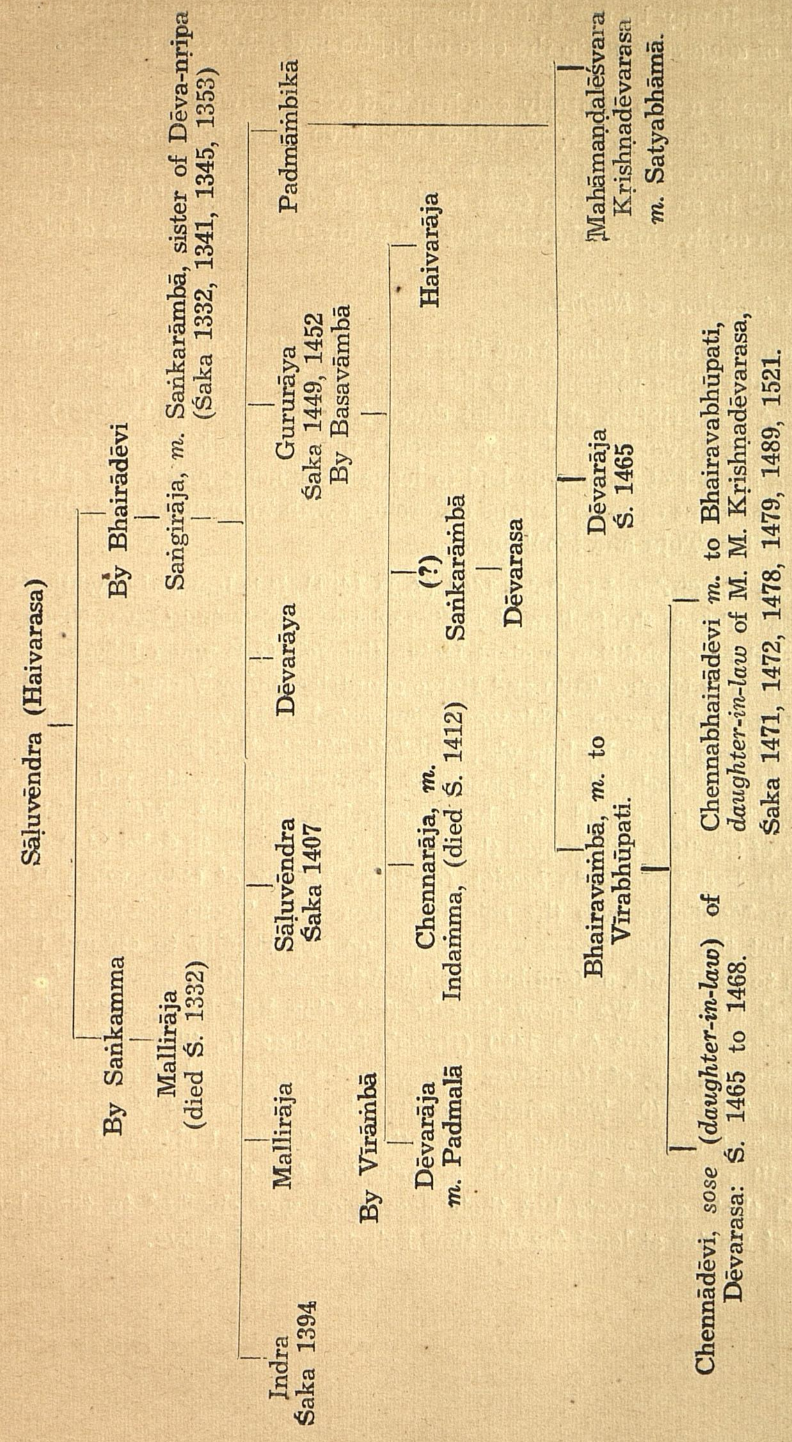
Śaka year.	*King*	*Chief*
1442	Krishṇadēvarāya	Immaḍi Dēvarasa.
1452	Achyutarāya	Immaḍi Sāḷuva Krishṇadēvarasa.
1461 1464	...	do.
1465 1470	...	Do. governing from Geresoppe-*neleviḍu*
1471	...	Chennabhairādēvi, daughter-in-law of Sāḷuva Krishṇadēvarāya, governing from her capital Saṅgītapura.

Thus we have traced broadly, the history of the Nagire family from Śaka 1300 to Śaka 1470 when it appears to have contracted a matrimonial alliance with the family of Hāḍuvaḷḷi as a result of which the long-drawn enmity between the two families disappeared and the administration of the Hāḍuvaḷḷi province passed into the hands of the relatives of the Nagire rulers. The following chiefs of Hāḍuvaḷḷi are represented in the inscriptions dated prior to Śaka 1470 in the present collection: —

Mahāmaṇḍalēśvara Saṅgirāya of Hāḍuvaḷḷi.	.. Śaka 1332 (No. 39) .. Śaka 1341 (No. 44) .. Śaka 1345 (Nos. 45, 46) .. Śaka 1353 (No. 50)
Mahāmaṇḍalēśvara [Indara]dēva-Oḍeya	.. Śaka 1394 (No. 61)
Mahāmaṇḍalēśvara Gururāya-Oḍeya, son of Saṅgirāya.	.. Śaka 1449 (No. 69), .. Śaka 1452 (No. 71).
Mahāmaṇḍalēśvara Chennādēvi-ammanavaru, daughter-in-law (*sose*) of Dēvarasa-Oḍeya.	.. Śaka 1465 (No. 75) .. and Śaka 1468 (No. 78)
Mahāmaṇḍalēśvara Chennabhairādēvi-ammanavaru, daughter-in-law of Sāḷuva Krishṇadēvarasa	.. Śaka 1471 (No. 80) .. to Śaka 1521 (No. 85)

For the genealogy of the Nagire chiefs, see the *Karnatak Inscriptions*, Vol. I, Intr. p. XVII.

From the details given in Nos. 80 and 85 secured at Bhatkal, the genealogy of the Hāḍuvaḷḷi chiefs is provisionally reconstructed below for ready reference, with dates for the several chiefs noted from a study of the connected records in the area : —



Note.—It may be noted that the succession of government was guided by the law of *aḷiya-santāna* in the case of Nagire and Hāḍuvaḷḷi families.

(There is a gap of nearly one hundred years between Saṅgirāya and his youngest son Gururāya-Oḍeya which will have to be properly accounted for by fresh discoveries of epigraphs belonging to the four brothers of Gururāya. It is stated in an inscription from Kāikiṇi dated in Śaka 1452 that Gururāya was taken captive in a fight with Immaḍi Sāḷuva Krishṇadēvarasa of Nagire).

Moslem invasion of Nagire.

It remains to be pointed out that some of the inscriptions in the collection contain interesting references to the invasion of Moslems on the Nagire province. An inscription at Kaikiṇi dated in Śaka 1349 (A.D. 1427) during the reign of Dēvarāya-Mahārāya records that the *Hañjamāna* (merchants) who had settled at Honnāvūr had to leave their home and reside at Kāsarakōḍu on account of some serious differences with Timmaṇṇoḍeya, the Governor of Haive, Tuḷu and Koṅkaṇa.

From No. 63 dated in Śaka 1404 (A.D. 1481), it is learnt that while Gōpradāna Kēsarikāna, the Sultan of Bidire was administering Gove, Nizam Udin Maluk led an expedition against Haive through Goa when Dēvarasa-Oḍeya was governing Nagire, Tuḷu and Haive countries under Virūpāksha-Mahārāya son of Immaḍi Dēvarasa. This was reciprocated by Dēvarasa in Śaka 1416 who as the epithets borne by him viz., *Mahārājādhirāja Rājaparamēśvara* indicate, had perhaps declared independence during the weak rule of Virūpāksha. He is stated to have marched against Mokaduṁba, the viceroy of Suritāḷa ruling over the Gōve-rājya. Again, in Śaka 1443 the same chief attacked Peraṅgada *kapita* (captain) Mōhar of Gōve when Krishṇadēvarāya-Mahārāya was the reigning sovereign. These references tend to show that the Mussalmans were biding an opportunity to extend their influence to the South of Goa but they had to meet with a powerful foe in the rulers of Nagire. We know already that Goa had been captured by the Mussalmans in about A.D. 1470 (Brigg's Feristha: II., 485) and that the old Mussalman traders of Honnāvar who were the *navāyats* had migrated to Goa in about A.D. 1479. The want of control in the centre at Vijayanagara and the constant wars engaging the attention of the local chiefs of Nagire and Hāḍuvaḷḷi presented a suitable opportunity for the Mussalmans to push through their conquests but their aggression was checked in time by the rulers of Nagire at least for the time being as stated above.

LIST OF VILLAGES WHERE INSCRIPTIONS WERE COPIED.

Se. No.	Name of the village.	Taluk	District	Total No.	Nos. in the list
1.	Āḍūr	Hangal	Dharwar	1	3.
2.	Āsarakēri	Bhatkal (Petha)	North Kanara	1	96.
3.	Bādāmi	Badami	Bijapur	11	1, 2; 4-12.
4.	Baḍli	Saundatti	Belgaum	3	29, 32, 33.
5.	Bailūr	Bhatkal (Petha)	North Kanara	3	53-55.
6.	Bastimakki	do.	do.	1	72.
7.	Bhaṭkaḷ	do.	do.	12	38, 39; 75-77; 80, 83-86; 97, 102.
8.	Biḷagi	Siddapur	do.	3	87-89.
9.	Dēvikānu	Bhatkal (Petha)	do.	1	98.
10.	Dharwar	Dharwar	Dharwar	1	28.
11.	Hāḍuvaḷḷi	Bhatkal (Petha)	North Kanara	5	46, 49, 52, 65, 100
12.	Hirēmāganur	Ranebenūr	Dharwar		16a.
13.	Hūli	Saundatti	Belgaum	9	18, 22-23; 26-27; 91-93, 95.
14.	Kāikiṇi	Bhatkal (Petha)	North Kanara	25	34-36; 40-43; 45, 47-48; 50-51; 56, 60-64; 67-68; 70-71; 74, 99, 101.
15.	Māvaḷḷi	do.	do.	1	79.
16.	Mūḍabhaṭkaḷ.	do.	do.	5	66, 69, 78, 81, 82.
17.	Munavaḷḷi	Saundatti	Belgaum	2	30-31;
18.	Muṇḍoḷḷi	Bhatkal (Petha)	North Kanara	3	37, 58-59.
19.	Murḍēśvara	do.	do.	2	57, 73.
20.	Shiggaon	Bankapur	Dharwar	10	13-17; 19-21; 90, 94.
21.	Sirāṇi	Bhatkal (Petha)	North Kanara	1	44.
22.	Sirasaṅgī	Saundatti	Belgaum	2	24, 25.
			Total	102	

7

DESCRIPTIVE LIST OF INSCRIPTIONS AND COPPERPLATES EXAMINED DURING THE YEAR 1939-40.

Serial No.	Place of the inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
			CHALUKYAS OF BĀDĀMI		
1.	*Bijāpur district. Bādāmi.* —On a stone lying near the Betterappa temple.	[Pulikēsin II]	....	....	Refers to Bādāmi as Vijaya Vātāpyadhisthāna and mentions Polekēsi-Vallabha i.e., Pulikēsi I as the performer of a horse-sacrifice.
2.	*Bādāmi.*—On a pillar in the Jambuliṅga temple.	Vijayāditya Satyāśraya.	....	Śaka 621, Jyēshṭha, Paurṇimā.	Records the installation of the gods Brahmā, Vishṇu and Mahēśvara at the capital city of Vātāpyadhisthāna, by the king's mother (*rājamātrā*) Vinayavati and registers a gift of several taxes and incomes in kind, evidently, made by her for the benefit of the same temple.
3.	*Āḍūr.—Dharwar district, Hāngal Taluka.* —On a stone from Āḍūr preserved in the Museum of the Kannada Research Office, Dharwar.	Paramēśvara Kīrtivarmarasa [Kīrtivarma II]	A Chief (name lost) and Sindarasa, administrator of Gaṅgi-Pāṇḍiūru.	....	Contains two parts. The first part introduces a certain chief who on a request is stated to have granted 25 *Nivartanas* of land for the promotion of a Jinālaya constructed by a Gāmuṇda and an alms house (*dānaśālā*). The second part registers a grant of eight *mattar* of wet land at Karmagālūru made by several Gāmuṇḍas with the permission of (?) Mādhavattiyarasa and Paramēśvara for worship and offerings in the temple of Jinēndra. Prabhāchandra of the Chēdiya of Paralūra was the recipient of the gift.
4.	*Bādāmi.*—On a pillar in the Jambuliṅga temple.	....	....	....	Records that the two thousand Mahāchāturvidya-Samudāya of Vātāpi remitted the spoils of the cobblers of the place in favour of Niḍiyamāra who probably, represented the cobblers. A break of this order is threatened with penalty.
5.	*Bādāmi.*—On a pillar in the Jambuliṅga temple.	....	....	....	Seems to state that one who would oppose Pandimiriyan of the Paradas on the battle-field, would lose his head.
6.	*Bādāmi.*—On the rock near 'Sībāra' on the way to Mahākūṭa.	....	....	....	Seems to record the installation of rock-cut figures of Vināyaka and Phaṇīndra by one Kuśala—Dharmmaṇa. The record was engraved by Āghavināśigaḷ.
7.	do.	....	....	....	Refers to the sculpture or image (*kīrttana*) cut on the rock, the name of which is not preserved.
8.	*Bādāmi.*—On a rock near the Sībāradōṇi on the way to Mahākūṭa.	....	....	....	States in a verse that death is preferable to dishonour for the reason that the former gives an instantaneous pain while the latter is indefinitely mortifying.
9.	*Bādāmi.*—On a rock above the 'Kārañji' on the way to Mahākūṭa.	....	....	....	Registers a gift of (the images of) Gaṇapati and Nāga-Kumāra made by one Dammaṇṇa. See No. 6, above.
10.	*Bādāmi.*—On a cliff of rock near the street Arērōṇi.	....	....	....	Records the name of Bahupriyan.
11.	*Bādāmi.*—On a cliff of rock near the street called 'Āre-rōṇi.'	....	....	....	Records the name of Gōinda Vipran.

GOVERNMENT ORIENTAL MSS LIBRARY 22 DEC 1941 TRIPLICANE P.O., MADRAS

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
12.	*Bādāmi.*—On a cliff of rock near the street called 'Āre-rōṇi.'	....	....	....	Records the names of Aksharamēru and Srīmati para.....
			RĀSHṬRAKŪṬAS OF MAḶKHEḌ		
13.	*Dharwar district, Bankāpur Taluka, Shiggaon.*—On a slab set up in the Mamlatdar's office.	Amōghavarsha Prithvī-vallabha (I)	Kuppeya, administering the Purigere-nāḍu.	Śaka 787, Vaiśākha, Paurṇname.	Registers a grant of 85 *mattar* of land and a garden-land, for the temple of Āditya-Bhaṭāra (Sun-god), into the hands of Gōkarṇa-Paṇḍita-Bhaṭāra by the forty Mahājanas of Elpuṇuse, Mōnigoṛavas and others. Published in *Ep. Ind.* Vol. VII, p. 201.
14.	*Shiggaon.*—On a second slab in the same place.	Do.	Do.	....	Registers a grant of tax on Kaḷḷavaḷḷa of Śiggāme, made by the administrator of Kaḷḷavaḷḷa of Mūsaṛa, named Peddama, with the permission of Kuppēyarasa to Kel[ke]reti-Bhaṭāri. It is stated that Kuppeyarasa also granted for the same goddess, the tax called '*Kirudeṛe.*' The recipient of the gift was one Lōkākshara-Bhaṭāra.
15.	*Shiggaon.*—On a slab standing in the same place.	Amōghavarsha I	Bankeyarasa of the Chellakētana family administering Banavāsi-12000, Beḷgali-300, Kundarage-70, Kundūr-500 and Purigeṛe-300; his son Kundaṭṭe ruling over Niḍugundage-12.		Registers a grant of one *mattar* of garden-land and five *mattar* of cultivable land made by Kundaṭṭe and Rāpa for the temple of Mahādēva belonging to Kuppaṇṇa, the Perggaḍe of Niḍugundage-12. Published in *Ep. Ind.* Vol. VII, pp. 212-13.
16.	*Shiggaon.*—On a slab set up in the same place.	Nityavarsha Prithvivallabha (Indra III).	Mahāsāmanta Bankeyarasa, Governor of a thirty-two thousand province (name lost).	Śaka 841, Pramāthin, Māgha, Śu. Pāḍiva, Sunday, Uttarāyaṇa-Saṁkrānti.	Damaged. A certain Suriga-Chāmuṇḍa seems to have made a gift. Details are not available since the stone is broken away at this point.
16a.	*Hiremāganūr, Ranebennur Taluk.*—Pillar in front of the Kallēśvara temple.	Indra-Vallabha	Bankeya administering Banavāsi-nāḍu	Śaka 837, Īśvara, etc.	Published in the Report under Rāshṭrakūṭas.
			WESTERN CHĀLUKYAS OF KALYĀNI		
17.	Do.	Trailōkya-malladēva (Sōmēśvara I)	Chāḷukya-Gaṅga Permānaḍi Vikramāditya-dēva ruling over Gaṅgavāḍi-96000 and Banavāsi-12000 provinces and Mahāmaṇḍalēśvara Harikēsaridēva of the Kadaṁba family governing Banavāsi—12000.	Śaka 977, Manmatha, Paushya Śu. 13. Monday, Uttarāyaṇa-Saṁkrānti, Vyatīpāta.	Relates that the chief Harikēsaridēva and his queen Lachchaladēvi in conjunction with the (members of) Pañchamaṭhasthānas of the city of Baṅkāpura, the Nagara-Mahājanas and the Padinaṛuvaru, granted at the instance of Dūsiga Kētiseṭṭi, the village Paḷḷavura in Niḍugundage-12 a sub-division (*Kampaṇa*) of Pānuṅgal-500 as *taḷa-vritti*, as well as incomes derived from certain taxes for the benefit of the temple Kadaṁbēś-varadēva, into the hands of Sōmēśvara-Paṇḍita-dēva. It is said that the village was turned into a Naishṭhika-sthāna, before it was endowed. Other gifts mentioned, for the same temple include the one made by Mahāmaṇḍalēśvara Satyāśrayadēva, described as Banavāsi-Puravarādhīśvara. Noticed in *Ind. Ant.*, Vol. IV, p. 203. See Fleet's *Dynasties*, p. 563. Published in *Ep. Ind.* Vol. XIII, p. 168.
18.	*Belgaum district, Saundatti Taluka. Hūli.*—On a stone lying in the Pañchaliṅgēśvara temple.	Bhuvanaika-malladēva.	....	....	Continuation of the inscription after the preamble is lost.

K. 386

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
19.	*Shiggaon.*—On a stone standing inside near the compound wall of the Mamlatdar's Office.	Tribhuvana-malladēva (Vikramāditya VI).	Mahāmaṇḍalēśvara Tailapadēva of the Kadambas. The lord of Banavāsipura, governing Pānuṅgal-500, and Māragāvuṇḍa of Niḍugundage administering the village (*Ūr*).	Chālukya-Vikrama year 32 (in words) Sarvajit, Chaitra, Śu. Pāḍiva, Sunday.	Registers gifts of taxes and incomes in kind made by several Seṭṭis, Ugura-300 (a body of) five hundred and four and some individuals for the temple of Mūlasthānadēva. One Rāmēśvara-Paṇḍita is stated to have been an officer in charge of these gifts. Published in *Ep. Ind.* Vol. XIII, p. 14.
20.	*Shiggaon.*—On a stone standing inside, near the compound wall of the Mamlatdar's Office.	Tribhuvana-malladēva (Vikramāditya VI).	Mahāmaṇḍalēśvara Tailanṛipa of the Kadamba family, governing Banavāsi-12000 and Pānuṅgal-500.	Lost.	Badly damaged and mutilated. Ēcha, said to have been an officer is mentioned along with his brothers Miḷḷiseṭṭi and Nāyirmma in connection with the renovation of a temple called Trikūṭa. One Vimala-śakti-Paṇḍita is spoken of as Lakuḷīśa incarnate. The business portion of the grant specifying the gift and the date of the record is lost.
21.	*Shiggaon.*—On another stone in the same place.	—do.—	A Mahāsāmantādhi-[pati] (name lost) born of the Maṇalēra lineage with the lion crest is referred to as the governor.	Lost.	Damaged and fragmentary. Mentions Jayakēsin, his son Indrakēsin and his son Jayakēsin of the Sagara family and Maṇalēra lineage. Continuation is lost.
22.	*Hūli.*—On a stone built into the wall of Śaṅkari Well.	Bhūlōkamalla-dēva.	....	Lost.	Fragment. Only the preamble of the king is preserved.
23.	*Hūli.*—On a slab standing on the bank of the drinking well in the same village.	Jagadēkamalla-dēva, II.	....	Lost.	Fragment. Describes in verse Kuntala-Vishaya, Beḷavalanāḍu and the Agrahāra, Hūli. Continuation is lost.
24.	*Sirasaṅgi.* — Saundatti Taluka, Belgaum district.	Jagadēkamalla-dēva, II.	Mahāprādhāna Daṇḍanāyaka Kēśimayya, ruling over the 'Eradaruṇūru'.	Chālukya-Chakrin Jagadēkamalla year 11, Vibha[va*], Pushya, Śu. 10, Monday, Saṅkramaṇa, Vyatīpāta.	Registers various grants of land made to one Rudraśakti-dēva by the Gavuṇḍas of Pirisingi,—(also called Riśiśriṅgapura), for the worship and repairs in the temple of Gramēśvaradēva.
25.	*Sirasaṅgi.*—	Tribhuvana malla Vīra-sōmēśvaradēva (Sōmēśvara IV)	Habbeya Nāyaka of Riśiśriṅgapura.	Śaka 1108, Viśvāvasu, Pushya, Paurṇamāse, Monday, Uttarāyaṇa-Saṅkramaṇa Vyatīpāta (Probably Monday, January 6, A.D. 1186. Uttarāyaṇa-Saṅkramaṇa had occurred on Tuesday, December 24, A.D. 1185).	Gives the genealogy of Habbeya-Nāyaka, mahāprabhu of Riśyaśriṅga in Koḷanūr-30 a *kampaṇa* (division) of Beḷuvala in the Kuntala country. Habbeya is stated to have constructed the temples of Habbēśvara and Prasanna-Bhairava and endowed four *mattar* of land to āchārya Vāmaśaktidēva for worship and offerings in the temple of Habbēśvara. Also records several gifts made for the same temple by the trade guilds of Hiriśingi, viz., the five hundred Swāmins of Ayyāvoḷe, the Seṭṭis, the Seṭṭiguttas, Mummuriḍaṇḍas, Ubhayanānā-dēśigaḷ, Birudas, Bīravaṇigas, Gavares, Gātrigas, the fifty Okkals and all the Nakharas. Composed by poet Sajjana-tilaka in modern Kannaḍa (*posa-gannaḍa*).
26.	*Hūli.*—Stone lying on the banks of Śaṅkari's well.	Lost.	....	....	Fragment. In characters of the 11th century A.D. Only a portion of the preamble is preserved.

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
			KAḶACHURYAS OF KALYĀNI		
27.	*Hūli.*—Slab standing inside the Agastyēśvara temple to the left.	Kalachurya Tribhuvanamalladēva (Bijjaṇa).	....	Śaka 1084, Chitrabhānu, Pushya, ba. 2. Monday, Uttarāyaṇa, Sankrānti, Vyatīpāta. (=Monday, December 24, A.D. 1162; f.d.t. 55).	Registers a grant of six *mattar* of land made by one Perggade Dāsirāja of Sivagēri, a suburb of Hūli, for the renovation and repairs of a well called Nāgavāvi. Another gift of two *mattar* of land is stated to have been made by the merchants and Bhaktas, for eightfold worship to the god Agastyēśvara of the same place.
			HOYSAḶAS OF DŌRASAMUDRA		
28.	*Dharwar.*—A set of copper-plates, preserved in the Museum attached to the Research Office.	Ballāḷ II	....	Śaka 1126. Raktākshi, Āshvayuja, Sōmagrahaṇa (=Sunday, October 10, A.D. 1204).	Registers a grant of two villages Hugginūr and Honnūr included in Sōge twelve of the district of Kogaḷi five hundred made by the king to the Mahājana of the Mahāgrahāra village Pushpapaṭalika from his military sojourn Siḷigōḍa.
29.	*Baḍli.*—Saundatti Taluka, Belgaum district.	Hoysaṇa Chakravartin VI (ra Ballāḷa, II ?).	....	Lost, except Vaiśākha, Su. 7.	Seems to record a gift of house and oil-mill made to Gaṅga-Kandarpa Brahma-Jinālaya. A certain .... Kīrti Paṇḍita-Chikkayyaṅgaḷu, evidently of the Ganga Brahma-Jinālaya, Harihara, son of Nāraṇabhaṭṭa and some Seṭṭis are mentioned among the donors of a gift made for the benefit of a god, and probably entrusted to the Mahājanas of the place.
			YĀDAVAS OF DĒVAGIRI		
30.	*Munavaḷḷi*—Saundatti Taluka, Belgaum district. Slab set up in the Pañchalingēśvara temple.	Siṅghaṇadēva	Jagadaḷa Purushōttama-Daṇṇāyaka and his brother Jagadēva chamūpa.	Śaka 1145, Chitrabhānu, Kārtika, Śu. Punṇame, Monday, Lunar eclipse, and Vyatīpāta. (Irregular.) The English equivalent for Chitrabhānu was Friday, October 21, A.D. 1222 which was a day of lunar eclipse. The Śaka year was, however, 1144 and not 1146 (Tāraṇa).	Records the foundation of Śaiva settlement, Śivapura by Jagadēva-Chamūpa, younger brother of Purushōttama Daṇḍanāyaka at the command of the king and registers grants of land made by him to the Brahmans, at the four villages namely Munipura, (modern Munavaḷḷi) in Toragale-nāḍu, Śindavige, Āganūru and Nāgarapura. Several minor gifts, made for the Brahmans of the Brahmapuri are recorded. Jagadēva is stated to have granted the village Kaḷḷavoḷe for repairs and renovations and for the daily worship in the temple of Svayaṁbhu-Pañcha-Lingadēva.
31.	*Munavaḷḷi.*—Slab set up in front of the Uḍachavva temple in the fort.	Kandhararāya ruling from Dēvagiri-*neleviḍu.*	....	Śaka 1174, Virō[dhikrutu], Jyēshṭha, ba. amāvāse, Sūryagrahaṇa, Friday. (Probably Friday, June 7, A.D. 1252. f.d.t. 71., but there was no solar eclipse).	States that the sixty families of Munīndravaḷḷi and the three hundred of Ugara and the five hundred and four (body) the chiefs of five monasteries and eight hiṭṭus made a gift of land for the decorations and other items of worship of the god Jagadīśvaradēva into the hands of a Lākuḷa preceptor Rāyarājaguru Sarvēśvaradēva, whose spiritual merits are highly extolled.
			RAṬṬAS OF SAUNDATTI		
32.	*Baḍli.*—Fragment of stone lying in the Nārāyaṇa temple.	Mahāmaṇḍa[lēśvara] Lakshma.	...	Śaka 1141. Prāmathi. (rest lost).	Fragmentary. Gives a line of Jaina teachers Mahāmaṇḍālāchārya Mādhava-Bhaṭṭāraka, Vinayadēva, ... Kīrti-Bhaṭṭāraka "Jinadēva, Sātayōgēśvara" of the Yāpanīyasaṅgha and Śrīdharatraividya. Refers to twelve Brāhmaṇas. (Since the stone is broken away on the right side, the purport of the record is not clear).

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
33.	*Badli.*—In the same place	Kārtavīrya.	Nāga-Chamūpa son of Divākara and grandson of Padmanābha.	Śaka 1168 (expired) (=Monday, May 28, Viśvāvasu, Jyēshṭha, Śu. 12. Monday. A.D. 1246. The cyclic year was Parābhava).	Damaged and mutilated. Refers to the installation of Śrivarada Janārdanadēva at Kārtavīryapura, by Nāgadēva Chamūpati, son of Divākara Chamūpa, and a subsequent grant of 1000 Kammas of land, flower-garden and a house, made by the one hundred Mahājanas of the place for the worship and decorations to the deity. Among other donors Sarvādhikāri Chāmuṇḍi-seṭṭi is mentioned as having granted to the same temple toll-incomes in Kuṇḍi-nāḍu which along with other countries was under his administration.
			VIJAYANAGARA DYNASTIES		
34.	*Kaikiṇi.*—Bhatkal Petha, North Canara district. Hero - stone standing near Jain Basti.	[Hari] rāya Dēvarāya-Oḍeya.	Haḍapada Nāganna-Oḍeya ruling Haiva-Koṅkaṇa country from the capital Honnāura.	Śaka 1300 (in words) Durmukhi (wrong) =probably a mistake for Durmati, Śaka 1303=A.D. 1381.	Badly damaged. States that Nāgaṇṇa-Oḍeya led an expedition against Kēśavadēva-Oḍeya of Nagire and that in the encounter that followed one Jakkannanāyaka, son of [Vodi] sara-Nāyaka and grandson of Bommaṇṇa-Nāyaka fell fighting (on the side of Kēśavadēva-Oḍeya of Nagire). Bommaṇṇa-Nāyaka's son (name not specified) set up the hero-stone (Vīragal).
35.	*Kaikiṇi.*—Another hero-stone standing in the same place.	Vīra - Harihara-rāya.	Mahāpradhāni Maṅgapadaṇṇāyaka.	Bahudhānya, Pusya, Śu. Pādyam, Thursday. (Probably Tuesday, December 10, A.D. 1398. The week-day is wrong).	Refers to Mahāpradhāna Maṅgapadaṇṇāyaka's offensive against the Tuḷu kingdom and his attack, from his camp at Bidire, on the Chavaṭas and the army of the *Mahāmaṇḍalēśvara* Haivarasa and eventually, the heroic fall, in the encounter that followed, of father and son named Jakkaṇṇa-

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
					Nāyaka and Tamma-Nāyaka respectively, in the ranks of the Chavaṭas. Tammaṇṇa-Nāyaka, the uncle and Bommaṇṇanāyaka the younger brother of the deceased hero set up this hero-stone.
36.	*Kaikiṇi.*—A third hero-stone in the same place.	do.	do.	do.	Refers to the attack of Mahāpradhāna Maṅgapa-Daṇḍanāyaka on the Tuḷu kingdom as above and records the heroic fall of Jakkaṇṇa-Nāyaka of Nagire in the encounter. States that Tammaṇṇa-Nāyaka, brother of the deceased hero set up the hero-stone to the memory of his brother and father after performing the śēsakīrtti (funeral rite?)
37.	*Muṇḍoḷḷi.*—Bhatkal Petha, North Canara district. Fragment of stone lying in Ammanavar temple.	Mahārājādhirāja Rājaparamēśvara Dēvarāya.	Sankaradēva-Oḍeya administering Tuḷu-rājya from his capital Bārakanyāpura.	Śaka 1330, Sarvajit, Kumbha, dvādasi, Wednesday, Punarvasu and Jupiter in scorpion (Vriśchika).	Gives the boundaries of a certain grant of land. Details are not clear and are partly lost.
38.	*Bhaṭkal.*—Bhatkal Petha, North Canara district. Stone standing in the compound of the Pārśvanātha temple.	....	Mahāmaṇḍaḷēśvara Saṅgirāya, lord of the town of Hāḍuvaḷḷi	Śaka 1332, Sarvadhāri, Kārtika, Su. 10, Monday (=Monday, October, 29, A.D. 1409. The Śaka year is wrong for Śaka 1330).	Refers to the erection of an epitaph (*nisadhi-śāsana*) in the heart of the Bhaṭkal town, by Saṅgirāya, son of Haivarasa by Sankamma, the chief of Hāḍuvaḷḷi to the memory of his deceased brother Mallirāya. Mentions the performance of a paṭṭana-samudāya (funeral dinner?) at Bhaṭkal by the chief.
39.	*Bhaṭkal.*—Slab standing behind the shrine of Pārśvanātha in the compound of Hire-basadi.	....	....	Śaka 1332, Sarvadhāri, Kārtika, Su. 8, (Probably Saturday, October 27, A.D. 1408. See the previous number).	Records the date of death of Mahāmaṇḍalēśvara Sangirāya-Oḍeya, son of Haiva-bhūpa (and Bhairādēvi) and states that the Samudāya of the town got this epitaph engraved to his memory. It is said that this Sangirāya was a devout Jaina.

K. 386

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
40.	*Kaikiṇi.*—Hero - stone standing near Jain Basti.	Mahārājādhirāja Rājaparamēś-vara Dēvarāya-Oḍeya.	Mahāpradhāni Śaṅkara-dēva-Oḍeya.	Śaka 1337, Manmatha, Jyēshṭha, Su. 3, Sunday (Probably Sunday, May 26, A.D. 1415. Su. 3 is a mistake for ba. 3).	States that Mahāpradhāni Śankaradēva-Oḍeya with his Tuḷu army encamped at Bhaṭkal and on his proceeding to invade (lit. to do rājakārya against) Hāduvaḷḷi was met by the army of Saṅgirāya-Oḍeya of Hāḍuvaḷḷi, son of Hayivarasa-Oḍeya of Hāḍuvaḷḷi, and that in the encounter one Mābu-nāyaka, son of Lōkanāyaka of Haḷigeri fought and fell on the side of the Hāḍuvaḷḷi king.
41.	*Kaikiṇi.*—Stone standing in front of the asylum of Pārśvanātha Basti.	Rājādhirāja Rāja-paramēśvara Vīra Pratāpa-Dēvarāya.	Minister Śaṅkara-Kshitipālaka, governing Tuḷudēsa which comprised the district (*vishaya*) of Kaikiṇi.	Śaka 1340, Hēmaḷambi, Phālguṇa, Su. 5, Ādi-vāra.	Registers gifts of lands made by different donors to the temple of Pārśvanātha at Kaikiṇi which is stated to have been built by a pious Jaina named Pāyaṇṇārya, chief disciple of Vidyānanda-yati. Among the donors Sangirāya, chief of Nagire, the seven *Jananis* (*ēḷu Jananigaḷu*), (the body of) Dēvuttarabaḷi Māra-Nāyaka, Lōka-Nāyaka and his brothers are prominent. In regard to the 6th grant, Sangirāya is said to have stipulated that the income of the gift-land endowed by him should be equally divided among the three bastis of Sirāḷi, Kaikiṇi and Maṅki.
42.	*Kaikiṇi.*—Hero - stone standing near the Pār-śvanātha Basti.	....	Kēśvadēva - Oḍeya, grandson (*momma*) of Mahāmanḍalēśvara Haivarasa-Oḍeya of Nagire.	Śaka 1341, (in words), Sōbhakrit, Śrāvaṇa, Śu. Amāvāse, Friday (Irregular). Probably Friday, August 6, A.D. 1423. Śaka 1341 is a mistake for Śaka 1345.	States that Mahāmanḍaḷēśvara Kēśavadēva-Oḍeya marched against and attacked Hāḍuvaḷḷi of Sangirāya-Oḍeya. Records the battle of Asakeya-taḷira, fought between the armies of Mahāmanḍaḷēśvara Kēśvadēva-Oḍeya of Nāgire, on the offensive side and Sangirāya-Oḍeya of Hāḍuvaḷḷi on the other. One Tammanāyaka, son of Chauḍa-nāyaka of Danḍavaḷḷi is stated to have been killed, while fighting, on the side of the Nagire king.
43.	*Kaikiṇi.*—Another hero-stone standing in the same place.	Mahārājādhirāja Rājaparamēś-vara Vijaya Bukkarāya.	do.	Śaka 1341 (in words), Sōbhakrit, Āsāḍa, ba. 13, Wednesday. (Probably=Śaka, 1341 is wrong for Ś. 1354).	Refers to the second battle fought at Asakeya-taḷira by Sangirāya-Oḍeya of Hāḍuvaḷḷi, to resist the aggressive march, of Mahāmanḍalēśvara Kēśava-dēva-Oḍeya of Nagire, on his capital Hāḍuvaḷḷi. One Saṅgana-nāyaka, son of Tamma-nāyaka of Lokkiya-baḷi is said to have been killed in this battle, on the side of the Nagire king.
44.	*Sirāni.*—Bhaṭkal Petha, North Canara district. Pillar standing in front of Dēviamma temple.	....	Mahāmanḍalēśvara Krishṇadēvarasa-Oḍeya (of Nagire).	Śaka 1342, Plava, Māgha ba. 13, (Probably = Thursday, February 19, A.D. 1422 Plava = Śaka 1343, expired).	Badly damaged. Records the erection of a lamp-pillar in front of the temple of Kaladēvi by one Nāgarasanāyaka, son of Mañ[ju]-nāyaka; and a gift of rice and money made by him, evidently for the maintenance of the pillar.
45.	*Kaikiṇi.* — Hero-stone standing near Kaikiṇi-bridge.	Mahārājādhirāja Rāja-paramēś-vara Vijaya Bukkarāya-Oḍeya.	....	Śaka 1345 (in words), Sōbhakrit, Srāvaṇa, ba. Amāvāse, Wednesday. (wrong). (Probably = Friday, 6th August, A.D. 1423).	Damaged. Seems to allude to a battle fought between the armies of Mahāmanḍaḷēśvara Kēśava-dēva-oḍeya sister's son (aḷiya) of Haivarasa-Oḍeya (of Nagire), and Sangirāya-Oḍeya of Hāḍuvaḷḷi and to record the heroic fall in it of a warrior named Tamma-nāyaka born at Horabaḷi. See No. 43 above.

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
46.	*Hāḍuvaḷḷi.* — Vīragal standing in Maṭhada basti.	Mahārājādhirāja Rāja-paramēśvara Vijaya-Bukkarāya-Oḍeya.	Mahāmaṇḍalēśvara Saṅgirāya-Oḍeya of Hāḍuvaḷḷi, son of Sāḷuva .... Mādarasa-Oḍeya.	Śaka year, reckoned by the arrows (*bāṇa*) (5), the motions (gati); (4), the worlds (lōka) (3) and the moon (himāṁśu) (1), i.e., 1345, Sōbhakrit, Srāvaṇa kṛishṇa 13, Wednesday (=Wednesday, August 4, A.D. 1423:47).	Refers to a combined military expedition led by Mahāmaṇḍalēśvara Haivarāja-Oḍeya of Nāgire, Kēsavadēva-Oḍeya and Aḷiya Saṅgirāya-Oḍeya against Saṅgirāya-Oḍeya of Hāḍuvaḷḷi. A warrior named Isaraṇṇanāyaka of Turukānur is said to have fallen bravely in the battle, on the side of Saṅgirāya-Oḍeya. The stone was made by Māṇiāchāri son of Rāmāchāri and Isvarāchāri son of Kēśava-āchāri.
47.	*Kāikiṇi.*—A hero-stone lying under the mango-tree near the Kāikiṇi bridge.	Rājādhirāja Rāja-paramēśvara, Vīrapratāpa Dēvarāya Mahārāya.	Mahā[pradhāna] [Bhā]nappa-Oḍēya, ruling from his capital at Honnāvura.	Śaka 1347 ..... (other details are lost). (= A.D. 1425).	Badly damaged and worn out. From what is preserved of the writing it appears that a fight took place between Bhānappa-Oḍeya, the Mahāpradhāna of Honnāvura and Kēsavadēva-Oḍeya of Nāgire. Mentions a certain Dēvaṇanāyaka who presumably fell fighting on the field of battle.
48.	*Kāikiṇi.*—A hero-stone standing near Jain basti.	Do.	Mahāpradhāna Timmaṇa-Oḍēya governing Haiva, Tuḷu and Koṅkaṇa countries, from his capital at Honnāvura.	Śaka 1349, Plavaṅga, Vaiśākha, Śu. 5, Thursday, (=Thursday, May 1, A.D. 1427).	States that Mahāpradhāna Timmaṇa-Oḍeya with his Mūru-chāvaḍi warriors of Keṅguti Honnāvura treacherously attacked Kāsarkōḍu and behaved roughly with the females of Hañjamāna community there, headed by Ummara-marakāla who had shifted his residence to Kāsarkōḍu from Honnāvura, on account of some differences he had with Timmaṇa-Oḍeya. Kōṭiśvara-nāyaka who had been sent with a thousand men, by Mahāmaṇḍalēśvara Saṅgirāya-Oḍeya of Nāgire, to the aid of Ummara-marakāla at the request of the latter, is said to have rescued the victims, including Ummara-marakāla and to have fallen fighting heroically against the enemy. Aṇṇu-Nāyaka the hero's brother is stated to have set up the *vīragal* after performing the sēsi-kriya (funeral rite ?).
49.	*Hāḍuvaḷḷi.*—Stone standing in the compound of Hirebasti.	....	Saṅgabhūpa, son of Haiva-bhūpa of Nagire and Bhairava-rāṇi, the queen of Vēṇupura.	Śaka year reckoned by the eyes (2), the arrows (5), fires (3), and the moon (1), i.e., Śaka 1352, Saumya, Srāvaṇa Sita-paksha, 1.	Records death by *Sallēkhanā* of a Jain ascetic named Māṇikyasēna who is stated to have been the preceptor of Saṁga-bhūpa of Hāḍuvaḷḷi. The engraver of the epitaph erected by Saṅgabhūpa to the dear memory of his preceptor, is mentioned as Isarāchāri, son of Kēśavāchāri.
50.	*Kākiṇi.*—A hero-stone standing near Jain basti.	Rājādhirāja Rājaparamēśvara Vīrapratāpa Dēvarāya-Mahārāya.	Mahāpradhāna Lakhaṇṇa-Oḍeya, governing the principality of Honnāvura.	Śaka 1353, Virōdhakrit, Chaitra, Śu. 5, Wednesday,. (Regular for Śaka 1352 (expired), Sādhāraṇa=Wednesday, March 29, A.D. 1430).	Describes a battle fought at Kōṭa near Kāikiṇi by Saṅgirāya-Oḍeya of Hāḍuvaḷḷi joined by Bhairavadēva-Oḍeya of Asakaḷi against the forces of Saṅgirāya-Oḍeya of Nagire, in which a hero named Jōga-nāyaka, son of Bommaṇa-nāyaka of Haḷevāni is said to have been killed on the side of Bhairavadēva-Oḍeya. There is a mention of another battle fought at Hāḍuvaḷḷi between the allied forces of Mahāpradhāna Lakhaṇṇa-Oḍeya of Honnāvura and Saṅgirāya of Nagire, on the offensive side, and the army of Sangirāya of Hāḍuvaḷḷi on the defensive, in which a hero named Isaraṇa-nāyaka of Nagire, servant of Asakaḷi Bhairavadēva-Oḍeya died fighting.

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
51.	*Kāikiṇi.*—Stone standing in the compound of Pārśvanātha basti.	....	Bhairavadēva-Oḍeya (of Asakali ?)	Pramōda, Kārtika.	Registers several gifts of land made to the Pārśvanātha basti at Kāikiṇi, to provide for the various items of worship specified, to Pārśvanātha—Tīrthaṅkara. The Seven Jannis of the Nāḍu, the whole nāḍu of the twenty-four-group and Bhairavadēva-Oḍeya are mentioned among the donors.
52.	*Hāḍuvaḷḷi.* — Vīragallu standing in Maṭhada basti.	Rājādhirāja Rājaparamēśvara Vīrapratāpa . . . (lost).	Mahāpradhāna Virupannoḍeya governing the kingdom from Bāra[ha]kanyāpura.		Badly damaged and mutilated. Seems to refer to a fight between the armies of Mahāmaṇḍalēśvara Sangirāya-Oḍeya of Hāḍuvaḷḷi on the one side and of Virupaṇṇa Oḍeya and the warriors of Bārakūra—Hattukeri (suburb) on the other, when the latter had attacked Bayidūru.
53.	*Bailūra.*—Stone standing in Hosalēra-guḍihittalu.	Do.	(Viceroy at) Bārakūra capital: (name lost).	Śaka 1356, Pramādi, Kārtika . . 10, (A.D. 1433).	Seriously damaged. Registers a gift of land made to Gujjōḍiya Nārāyaṇabhaṭṭa by Surēśvara-Śrīpādaṅgaḷu acting in full concert of the 'dēśa-samastaru' of Bayidūru for conducting the daily recital of Purāṇa in the Maḍakēśvara temple through out the year and in the monastery (maṭha) for thirty days of the month of Sōṇe. The local officer (adhikārin) named Saṇṇi-nāyaka set up the stone, and the writer of the record was Kēśava, son of Gaṇapaṇṇa-Nāḍasēnabōva of Sirāḷi and the engraver, Kōṭiōja's son Isara.

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
54.	Fragment of stone lying in the compound of Mārkaṇḍēśvara temple in the *same village.*	....		....	Fragmentary and damaged. Registers a gift of land made to Gujāḍiya Nārāyaṇabhaṭṭa by the people (*dēśa-samastaru*) for conducting the daily recital of Purāṇa in the Maḍakēśvara temple. Kēśava, son of Gaṇapaṇṇa Sēnabōva of Siriyāḷi wrote the record in the presence of (the god) Śrī Maḍakēśvara and Īśarāchāri, son of Kōṭi-ōja engraved it. See No. 53 above.
55.	A broken stone lying in the *same place.*	Rājādhirāja Rājaparamēśvara Vīrapratāpa Dēvarāya Mahārāya.	Mahāpradhāna Purushōttamadēva-Oḍeya, governing the Tuḷu kingdom from Bārakūru-rājadhāni.	Śaka 1356, Pramādīcha, Kārtika, ba. 10, Sunday, (Probably A.D. 1433, November 9, Saturday).	Registers a grant of land made over to Nārāyaṇabhaṭṭa, son of Gujāḍiya [Kē]śava, by the local officer Saṇṇi-nāyaru and the people (*Dēśa-samastaru*) of Bailūru-dēśa, for conducting the daily recital of Purāṇa in the Māḍakēśvara temple. Reference is made to Surēśvara and Śrīpādaṅgaḷu (name lost). See Nos. 53 and 54 above.
56.	*Kāikiṇi.*—Hero - stone standing near Jain basti.	Do.	Mahāpradhāna Antappa-Oḍeya, governing Haive, Tuḷu and Koṅkaṇa-*rājyas* from Honnāura.	Śaka 1360, Kāḷayuktākshi, Pushya, Su. 7, Thursday (=A.D. 1438, January 2, Thursday).	Refers to the battle fought at Maṅki between the forces of *Mahāpradhāna* Antappa-Oḍeya of Honnāura, on the offensive side and Mahāmaṇḍalēśvara Bhairavadēva-Oḍeya of Nāgire, on the defensive, and records the heroic fall in it of Tirukanāyaka, who was a trusted servant (*baṇṭa*) of Bhairavadēva-Oḍeya (of Nāgire).
57.	*Muruḍēśvara.* — Bhatkal Pētha, North Kanara district. On the Maḍagi staṁbha of the Muruḍēśvara temple.	Mahārāja Dēvarāya-Oḍeya.	Governor (name lost) of two principalities, the one being Honnāuru.	....	Mutilated and worn out. Registers a gift of land made to one Vāmana-Upādhya, probably, by the people of twenty-four *baḷi*, for conducting a daily recital of *Purāṇa*, (evidently, in the Muruḍēśvara temple).

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
58.	*Mundolli*.—Bhatkal Pētha, North Kanara district: fragment of stone standing in 'Makkimaṭh.'	Rājādhirāja Rājaparamēśvara Vīrapratāpa .... Mahārāya. (name is lost).	Ācharasa-Oḍeya, ruling the Tuḷu kingdom from his capital at Bārakūru.	Śaka 1368, Brihaspati in Simha, (rest lost). (A.D. 1446).	Damaged and worn out. Records a grant of 3½ honnus and ten *tāre* made to *Parivrājakāchārya* Amritasa...(probably, Amṛita-Sarasvati) for the benefit of the Narasimha temple at Bhatkal by Ācharasa-Oḍeya.
59.	Stone standing in Ammanavara temple in the *same village*.	Mahārājādhirāja Rājaparamēśvara Vīrapratāpa Dēvarāya-Mahārāya.	Mahāpradhāna Ācharasa-Oḍeya governor of Tuḷurājya from his capital at Bārakūru.	Śaka 1368 (in words), Brihaspati in Simha, Kshaya, Vaiśakha, Su. Pourṇame, Monday, lunar eclipse.	Records a grant of twelve *honnu* of gold made as charity for the prosperity and long life of king Dēvarāya, on the occasion of his auspicious bath (*maṅgaḷa-majjana*) by Mahāpradhāna Ācharasa-Oḍeya of Honnāura, to Purushōttama-bhaṭṭa, son of Vāmana Upādhyāya of Tigaḷa nāgumane, a resident of Muṇḍavaḷḷi-grāma, evidently for conducting the daily recital (*japa*) of Dēvīmahātmya-stōtra in the Durgā temple, in the *Chāturmāsya* of every year.
60.	*Kāikiṇi*.—Hero-stone standing near Jain basti.	Mahārājādhirāja Vīra Virūpāksharāya.	Mahāmaṇḍalēśvara Immaḍi Bhairavēśvara, administering Nagirerājya.	Śaka 1384 (expired), Tāraṇa (current) (=A.D. 1462).	Badly damaged. Seems to refer to a raid on Saṅgītapura and to record the fall in it of a hero named Siriyaṇa-nāyaka of Ānevaḷi, fighting on the side of the Nagire king.
61.	*Kāikiṇi*.—Hero-stone lying under a mango tree near the Kāikiṇi bridge.	Virūpāksharāya son of Mahārājādhirāja Rājaparamēśvara	(i) Mahāmaṇḍalēśvara Bhairavadēva-Oḍeya of Nagire, ruling over the kingdom of Nagire and	Śaka 1394, Khara, Āśvayuja, śu. 5, Friday. (Probably, Thursday, September 19, A.D. 1471)?	Damaged. Refers to quarrels between brothers (i.e. the Nagire chiefs) which aggravated serious differences and resulted in Mallirāya-oḍeya's military campaign against Yindaradēva-Oḍeya of Hāḍuvaḷḷi. One Bommanāyaka of Hēḷumbe is

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
		Vīra-pratāpa Immaḍi Dēvarāya-Oḍeya.	Honnāvura, in conjunction with his brother Maḷḷirāya-oḍeya. and (ii) Mahāmaṇḍalēśvara Yindara dēva-oḍeya of Hāḍuvaḷḷi, governing the kingdom of Hāḍuvaḷḷi.		stated to have been killed in this campaign, on the side of Mahāmaṇḍalēśvara Maḷḷirāya-oḍeya.
62.	*Kāikiṇi*.—Hero-stone standing near Jain basti.	Vīrapratāpa Virupāksharāya, the lord of Vijayanagara.	Mahāmaṇḍalēśvara Dēvarasa-oḍeya of Nagire, son-in-law (or brother-in-law) of the king Sāḷuva Malli-rājēndra, ruling Tuḷu and Haive *rājyas*.	Śaka 1404, Plava, Chaitra, ba. 4, Monday. (=Monday, March 19, A.D. 1481).	Refers to a battle fought at Miḍije between the Muslim armies of Nizāmuddīn Maluka advancing through Gōve which was then under the administration of Gopradāna Kēsarikāna, the Sultān of Bidire, and the army of Dēvarasa-Oḍeya of Nagire, and records the heroic fall in it of the three sons of Kallunāyaka of Sōde named Kallaṇa-nāyaka, Bhayiru-nāyaka and Tammaṇa-nāyaka who attacked the Muslim army on hearing the news that their masters Gabhi-nāyaka and Dēvu-nāyaka had been taken prisoners by the enemy.
63.	*Kāikiṇi*.—Hero-stone lying near the Jain basti.	Rājādhirāja Rājaparamēśvara Vīrapratāpa Virupāksharāya-Mahārāya, the choice lord of of Vijayanagara, the great capital of Karṇāṭaka.	Mahāmaṇḍalēśvara Dēvarasa-oḍeya, brother-in-law of Sāḷuva Mallirājēndra governing Haive and Tuḷu *rājyas* from his capital Nagire.	Śaka 1404, Plava (=A.D. 1482).	Badly damaged. States that Dāvunāyaka, brother of Raṇagabbhināyaka led an expedition against Gōve where a terrific battle ensued between him and his brother Raṇagabbināyaka, the administrator of Haive-rājya.

K.386

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
64.	*Kāikiṇi.*—Hero-stone lying near ' the Jain basti.	Do.	Do. and Gabbi-Nāyaka administering (?) Haive-*rājya*.	Śaka 1406, .. (=A.D. 1484). (Other details are lost).	Seriously damaged. Mentions Dēvarasa-Oḍeya, son-in-law of Mallirājēndra as the Governor of Tuḷu and Haive countries and refers to Arju-Nāyaka and Gabbi-Nāyaka, lord of the city of Aḍakekuḷi.
65.	*Hāḍuvaḷḷi*—Block of the *Mānastambha* pillar from Hire-basti at Hāḍuvaḷḷi, now in the Kannada Research Museum.	....	Sāḷuvēndra of Hāḍuvaḷḷi	The Śaka year reckoned by (the chronogram), the mountains (7), the sky (0) the oceans, (4) and the moon (1), i.e., 1407, Krōdhin; Jyēshṭha, śu. 6, Sunday, Āyushmad-yōga, Dvipa-karaṇa, . śatatāra, Vṛishalagna. The Śaka year is also expressed by the *kaṭapayādi* system as *Sanribhaṭi* (= Sunday, June 13, A.D. 1484).	Records that king Sāḷuvēndra of Hāḍuvaḷḷi who was a disciple of Paramaguru Paṇḍitārya, caused to be built (at Hāḍuvaḷḷi) the temple of Chandraprabha-tīrthaṅkara and richly endowed it with many gifts of land, money and material. He is also said to have created the bronze Mānastambha in front of that temple. Composed by Ubhayakavi Saṅkarārya, son of Gōpaṇa.
66.	*Mūḍa-bhaṭkal.* — Stone standing in 'Ambāla-kaṭṭi.'	....	....	Śaka * * 12, Sādhāraṇa, Chaitra, ba. 11, Saturday, (A.D. 1490	Records the death, by prāyōpagamana, of Mahāmaṇḍalēśvara Chennarāja, son of Mahāmaṇḍalēśvara Gururāya-Oḍeya and Vīrāmbā and a pupil of Akaḷaṅka-muni. Gururāya's brother was Sāḷuvēndra. Haivarāja and Dēvarāja are men-

					tioned as brothers of Chennarāja whose wife was Bhāmini of the Gaṅga family (or a lady of the Gaṅga family). States that Vīrāmbā constructed a mansion in front of the Chaitya temple built by her son Chennarāya.
67.	*Kāikiṇi.*—Hero - stone standing near Jain basti.	....	Mahārājādhirāja Rājaparamēśvara Mahāmaṇḍalēśvara Sāḷuva Dēvarasa- oḍeya ruling over Nagire-*rājya* and Haiva-Tuḷu and Kaṅkaṇa *rājyas.*	Śaka 1416 (in words), Ānanda, Kārtika, śu. 5, (Monday, November 3, A.D. 1494).	Refers to the military campaign led by Sāḷuva Dēvarasa-Oḍeya, king of Nagire against Mokadūmba, the viceroy (*vajīra*) of Suritāḷa ruling over Gōveya *rājya*. In the battle fought between the two at Haṇḍinoṇa a warrior named Bayiraṇa-nāyaka of Heguñji is stated to have fallen in the ranks of the Nagire king, while charging against the Muslim cavalry.
68.	*Kāikiṇi.*—Hero-stone standing in 'Honnē-hakkalu.'	Rājādhirāja Rājaparamēśvara, Vīrapratāpa Kṛishṇa-rāya-Mahārāya.	Mahāmaṇḍalēśvara Immaḍi Dēvarāya-Oḍeya, ruling Nagire *rājya* and Haiva-Tuḷu and Koṅkaṇa *rājyas.*	Śaka 1443, Vishu, Phālguṇa, ba. 3, (Thursday, February 13, A.D. 1522).	Damaged. Refers to the battle of Maḍagōve fought between the forces of Immaḍi Dēvarāya-Oḍeya of Nagire, on the offensive side, and Kapita (captain) of Paraṅge of Gōve, on the defensive and records the heroic fall in it of a warrior named Tammināyaka on the side of the Nagire king.
69.	*Mūḍa-bhaṭkaḷ.* — broken stone standing in the Śaṅkara-Nārāyaṇa temple.	Rājādhirāja Rājaparamēśvara, Vīrapratāpa, Vīra-Mahārāya Kṛishṇarāya of Vijayanagara.	Gururāya-oḍeya, son of Mahāmaṇḍalēś vara Saṅgirāya-oḍeya ruling Bhaṭkal and other kingdoms from his capital Saṅgītapura.	Śaka 1449 Sarvajitu, Mārgaśīrsha, śu. 15, Saturday. (=Saturday, December 7, A.D. 1527).	Damaged. Registers gift of land made by Dēvappa-jōyisu for the benefit of the Īśvara temple at Baṭakaḷa which is stated to have been built and endowed by his ancestor Kallapa-jōyisu, son of Siriyaṇa jōyisu of Vasishṭha-gōtra. Yindara-dēvarasa and Gōvindaseṭṭi, are mentioned as having endowed lands for the same temple.
70.	*Kāikiṇi.* — Hero-stone standing in 'Honnē-hakkalu.'	do.	Mahāmaṇḍalēśvara Immaḍi Dēvarāya ruling Nagire, Haiva, Tuḷu and Koṅkaṇa countries.	Śaka 1442, Vishu, Phālguṇa, ba 3 (Thursday, February 13, A.D. 1522).	Records a fight between the forces of Immaḍidēvarāyoḍeya on the offensive and (the army of) Kapita Mōhara of Gōve and the death in it of a certain Irunāyaka on the side of Immaḍi-Dēvarasa.

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
71.	*Kāikiṇi.*—Hero - stone standing near Jain Basti.	Rājādhirāja Rājaparamēśvara, Vīrapratāpa Achyutarāya-Mahārāya.	Mahāmaṇḍalēśvara Gururāya-oḍeya ruling the kingdom of Hāḍuvaḷḷi.	Śaka 1452, Vikrita, Mēsha, Vaiśākha, Kṛishṇa 10, Friday, (=Friday, April 22, A.D. 1530).	Refers to a battle fought near Nagire between Gururāya-Oḍeya of Hāḍuvaḷḷi and Immaḍi Sāḷuva Kṛishṇadēvarasa, king of Nagire. The former losing his ground is stated to have sought shelter under one Isaradēvanāyaka of Hāḍuvaḷḷi who however fell fighting against the enemy. Records the setting up of a memorial stone for the hero.
72.	*Bastimakki.*—stone standing near the basti.	....	Mahāmaṇḍalēśvara Kṛishṇadēvarāya oḍeya ruling over Nagirerājya and Haive-Tuḷu-Koṅkaṇa-rājyas.	Śaka 1461, Vilaṁbi, Jyēshṭha, ba. Tadige (i.e. 3), Thursday. (= Thursday 16, A.D. 1538).	Registers various gifts of land for the benefits of Supārśvatīrthēśvara-basti at Kannana-baḷira which is said to have been built and first endowed by Narasaṇa-adhikāri of Sēṭṭibaḷi, son of Saṇṇināyaka.
73.	*Muruḍēśvara.* — Stone built in the ceiling of the Muruḍēśvara temple.	....	Mahāmaṇḍalēśvara Kṛishṇadēvarasa-oḍeya, governing the Nagire-rājya.	Kali 4643 (expired) and 4644 (current), Śaka 1464 (expired), and 1465 (current), Subhakrita, Chaitra, Su. Kula-pañchami. (=Tuesday, March 21, A.D. 1542).	States that the stony structure of the Nandi-maṇṭapa in the temple of Muruḍēśvara was constructed by the seven Jannis of Vāyivaṇi-nāḍu, the people of Yippatanāḍa-baḷi and Māḷunāyaka of Kōṭūra.
74.	*Kāikiṇi.*—Slab standing in Pārśvanātha basti.	....	Mahāmaṇḍalēśvara Kṛishṇadēvarasa-oḍeya ruling over Haive, Tuḷu, Koṅkaṇa and other rājyas.	Śaka 1465, Śubhakrit, Bhādrapada, ba. 10, Monday. (Monday, September 4, 1542).	Registers gifts of land made by several donors to Pārśvanātha basti at Kāikiṇi, for various services in the basti.

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
75.	*Bhaṭkal.*—Hero-stone standing in a debris near the Pārśvanātha basti.	Rājādhirāja Paramēśvara Vīrapratāpa Achyutarāya Mahārāya.	Mahāmaṇḍalēśvara Chennādēvi-amma, daughter-in-law of Dēvarasa Oḍeya, ruling over Hāḍuvaḷḷi, Bhaṭkaḷ and other kingdoms from her capital Saṅgītapura.	Śaka 1465, Śubhakṛit, Kārtika, ba. (wrong for śu.) 15, Monday. (=Monday, October 23, A.D. 1542).	Records the heroic death of one Eṅkapanāyaka while defending the palace at Bhaṭkaḷ against the invasion of Kapita-māra of Paraṅga who having laid a seige to Bhaṭkaḷ is said to have set it ablaze.
76.	Same stone.	do.	do.	Śaka 1465, Śubhakrit, Kārtika, śu. 15, Monday(=Monday, October 23, A.D. 1542).	States that the queen Chennādēvi-amma granted land belonging to the palace-estate to Nāraṇa-dēva-nāyaka in memory of his brave brother, Yeṅkapa who died in her cause.
77.	*Bhaṭkaḷ.*—stone standing in Pārśvanātha basti.	Rājādhirāja Paramēśvara Vijayanagari Virupāksha prasādāsādita, Sadāśivarāya Mahārāya	Mahāmaṇḍalēśvara Chennādēvi-amma ruling over Saṅgītapura and other kingdoms.	Viśvāvasu, Mārgaśira, śu. 15, 10, Friday (= Friday, November 13, 1545) and several other dates in the same year.	Alludes to the rich and religious minded traders of the town (name lost. It is probably Bhaṭkaḷ), in connection with the erection of a superb Jain temple of Pārśvanātha with a Mānastaṁbha in front of it and records various gifts of lands made by them for its benefit including the one made by Mahāmaṇḍalēśvara Vīra Chennādēvi-amma, the queen.
78.	*Mūḍa-bhaṭkaḷ.*—Slab standing in "Ambāla-kaṭṭi."	....	Mahāmaṇḍalēśvara Chennādēvi-amma, daughter-in-law of Mahāmaṇḍalēśvara Dēvarasa-oḍeya ruling the kingdom of Bhaṭkaḷ and other districts from her capital Saṅgītapura.	Śaka 1468, Viśvāvasu. Śrāvaṇa, śu. 10 (= Sunday, July 19, A.D. 1545).	Damaged. Refers to the erection in Śaka 1*33, of Chavvīsa Tīrthaṅkara basti at Mūḍabhaṭkaḷa by Vīra-Mahādēvi, queen of Mahāmaṇḍalēśvara Gururāya-Oḍeya and registers various gifts of land made for its benefit.

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
79.	*Māvaḷḷi.*—stone standing in "Honne-hakkalu."	....	Mahāmaṇḍalēśvara Sāḷuva Kṛishṇarāja oḍeya ruling over Nagirerājya, Haiva, Tuḷu and Koṅkaṇa rājyas from his capital Geresoppe, in the Tuḷu country.	Śaka 1470, Plavaṅga, Jyēshṭha, Śu. 10, (= Sunday, May 29, A.D. 1548).	Refers to the erection of a Pushpadanta Tīrthaṅkara-basti at Māvaḷḷi, by one Māḷunāyaka, son of Mallarasanāyaka and Saṇṇaka, daughter of Saṅga-bāṇasiga of Kāyakiṇi and Mallidēvi of Nagire, and registers various endowments made for the conduct of services in the temple.
80.	*Bhaṭkaḷ.*—slab standing in the compound of Baṇḍa-basti.	....	Mahāmaṇḍalēśvara Chenna-Bhairādēvī-amma, daughter of Mahāmaṇḍalēśvara Bhairādēvi-amma and daughter-in-law of Sāḷuva Krishṇa-dēva-nripati, ruling over Bhaṭṭakaḷa and other districts from her capital, Saṅgīta-pura.	Śaka 1471, Nala, Kārtika, śu. 5.	Damaged. It is stated in the Sanskrit portion said to have been composed by one Vardhamānamuni, that Nāraṇa-nāyaka, son of Vīraṇa-Nāyaka, a brave general of Bhairādēvi, erected a temple to Vardhamāna-jinēndra (at Bhaṭkaḷ) and furnished it with a front hall, a compound wall and a flower garden. The Kannaḍa portion describes the grant of land made over to it by him.
81.	*Mūḍabhaṭkal.*—Stone standing in "Ambāla-kaṭṭi."	....	do.	Śaka 1472 (expressed in chronogram), Saumya, Vaiśākha, ba. 8, Siṁhalagna.	Damaged. The first part which is in Sanskrit relates the geneology of the Sāḷuva kings, beginning from Sāḷuvēndra, the progenitor of the line and informs that Vīrāṁbā, queen of Gururāya got erected the twenty-four bronze images of Tīrthaṅkaras and that Chennabhairādēvī, daughter-in-law of Dēvarāya erected a flagstaff in front of the temple called Srīchandra-gēha. The second part records a grant made by the queen Chennabhairādēvi at the request of the dowager queen, Vīrāṁbā, for the benefit of the Chavvīsa Tīrthaṅkara basti at Mūḍabhaṭkaḷa.
82.	*Mūḍa-bhaṭkal.*—slab standing in the compound of the Tirumala temple.	Rājādhirāja Rāja-paramēśvara Sadāsivarāya.	Mahāmaṇḍalēśvara Chennabhairādēvi, daughter of Mahāmaṇḍalēśvara Bhairādēvi, ruling over Hāḍuvaḷḷi, Bhaṭkaḷ and other districts from Saṅgītapura.	Śaka 1478, Rākshasa, Āśāḍa, śu. 2. Thursday. (=Thursday, June 20, 1555).	Damaged. States that one Sātapa-nāyaka of Loṭṭavaḷḷi agrahāra comprised in the Sāsashṭi-dēśa to the south of Gōve-rājya, erected a temple to Tiruveṅgaḷēśa at Mūḍabhaṭakaḷa and endowed it with a grant.
83.	*Bhaṭkaḷ.*—stone standing in 'Baṇḍa-basti'.	do.	do.	(i) Śaka 1479 Naḷa, Mārgaśira, śu. Monday (=Monday, November 16, 1556). (ii) Raudri, Jyēshṭha, śu. 5. (iii) Dundubhi, Āśvayuja, śu. 10.	Relates that Vīra-jeṭṭi-nāyaka, son of Timma-nāyaka caused to be built in memory of his father the Ratnatraya-basti at Baṭukaḷa in Śaka 1479, and made a grant of land to it for conducting services to Aramalla-Munisuvrata Tīrthaṅkara of the basti. Also registers various other grants made on different dates for the benefit of the same basti.
84.	*Bhāṭkaḷ.*—stone standing in Lakshmīnārāyaṇa temple.	....	do.	(i) Śaka 1468, Viśvāvasu, Pushya, śu. 5, Sunday (=Sunday, December 27, A.D. 1546). (ii) Plavaṅga, Kārtika, ba. 10. Monday. (iii) Ś. 1481 Vibhava, Mārgaśira, śu, 10.	Refers to the erection of the Khētpaiyya Nārāyaṇa temple at Baṭṭakaḷa by Khētapayya of Bhaṭkaḷ, son of Chinnavarada Chandapayya of Bhāradvāja gōtra, a resident of Kuḍutari grāma, comprised in the Ashṭagrāma in the sixty-six district, situated to the south of Gōve-rājya and registers his grant as well as of others made for the benefit of the same temple on different dates.

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
				(iv) Ś. 1477, Ānanda, Śrāvaṇa, śu. 5, (v) Ś. 1489, Krōdhana, Bhādrapada, ba. 10, Wednesday. (vi) Ś. 1489, Kshaya, Vaishākha śu. 5. (vii) Ś. 1494, Prajōtpatti, Āśvīja, śu. 5. (viii) Ś. 1489, Kshaya, Chaitra, śu. 2, Wednesday.	
85.	*Bhaṭkaḷ*.—stone lying in "Hebbārhakkalu".	....	Mahāmaṇḍalēśvara Chennabhairādēvi, daughter of Mahāmaṇḍalēśvara Bhairādēvi-amma, ruling over Baṭakala and other districts.	Śaka 1521, Viḷambi, Pushya, śu. 2. (Tuesday, December 19, A.D. 1598).	Badly damaged and mutilated. States that a certain quantity of rice was distributed among the temples of Kumāra-jeṭṭiga, Durgā-paramēśvari and Vīrabhadradēva for daily offerings to the deities. Also records a provision of rice made for services to be conducted in the name of Krishṇapaṇṇa.
86.	*Bhaṭkaḷ*.—stone standing in 'baṇḍa-basti.'	....	....	....	Sketches the genealogy of the Sāḷuva kings beginning from Sāḷuvēndra, father of Saṅgirāya, down to Chenna-bhairādēvi daughter of Bhairādēvi, and describes the various achievements of Timmanāyaka who is credited with the renovation of the Chaturmukha basti built by Dēvarāya and the erection of Pārśvanātha basti at Padmākarapura. The achievements of his son Jeṭṭi-nāyaka are narrated in detail. Composed by poet Vardhamāna-muni, son of Dēvēndrakīrti-muni.

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
87.	*Biḷagi*.—Siddāpūr Tāluk, North Kanara district: Slab in the Virupāksha temple.	....	Narasiṁha, ruling from Śvētapura.	(i) Śaka 1493 (in words), Pramōda, Chaitra śu. 6, Sunday (=Sunday, March 12, A.D. 1570 f.d.t. .13). (ii) Ś. 1492, Pramōda, Prathama-Bhādrapada, śu. 15, Tuesday, lunar eclipse (=Tuesday, August 15, A.D. 1570).	Gives the genealogy of the chief for three generations before him. States that during the rule of Narasiṁha, born of Vīrēndra and Vīrāṁbikā, his queen mother Vīrāṁbikā installed the image of Virupāksha at Śvētapura i.e. Biḷige on the bank of Sōmanadi and granted paddy fields to the same god in order that merit may accrue to her deceased husband, Vīrappa-Oḍeya.
88.	*Biḷagi*.—A slab in the deserted basadi.	....	Mahāprabhu Ghanṭaṇṇoḍeya.	Śaka 1503, Vikrama, Māgha, śu. 5, Monday (=Monday, January 9, A.D. 1580).	Refers to Muṇḍaṇṇoḍeya-Mahārāja ruling from Ainūru situated in the Vanya-maṇḍala. States that Ghanṭaṇṇoḍeya established the city of Biḷige on the bank of the Sōma river and consecrated the temple of Pāriśvanātha-tīrthaṅkara. Records that Abhinava-Bhairavēndra constructed a *basadi* of Chāṇakya-tīrthaṅkara in the name of his queen Mallidēvi and granted the village Iṭṭige for it. Raṅgarāja Mahārāja constructed a Ratnatraya Chaityālaya in stone at Biḷige and his son Mahāprabhu Ghanṭaṇṇoḍeya completed it.
89.	*Biḷagi*.—slab standing in the deserted basadi.	Veṅkaṭapati-dēvarāya-Mahārāya ruling the kingdom from his capital Penuguṇḍi.	Ghanṭēndra.	Śaka 1513, Vikrama, (wrong) Māgha, śu. 5, Monday (see above No. 88).	Gives the genealogy of Chārukīrti Paṇḍitārya down to the talented Bhaṭṭākaḷaṅka, honoured by Ghanṭēndra. Bhaṭṭākaḷaṅka was proficient in the art of singing, ethics, prosody, astrology etc. States that Raṅgapparājoḍeya had constructed the Ratnatraya basti at Biḷige at the instance of Bhaṭṭākaḷaṅka and installed the images of three Tīrthaṅkaras, viz., Chandra, Pārśvanātha and Vardhamāna. Chārukīrti-paṇḍitadēvāryya had won the admiration of Vīraballāḷa, entitled '*Karnāṭaka-siṁhāsanādhīśvara*'. Composed by Bhaṭṭākaḷaṅkadēva in Śaka 1515.

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
			MISCELLANEOUS INSCRIPTIONS		
90.	*Shiggaon.*—stone standing in the Mamlatdar's office.	....	....	....	In characters of the 15-16th Century A.D. Seems to register a gift of land to Svayambhu Sri Kali..
91.	*Hūli.*—Hero-stone set up on the right side of the Kariguḍi temple.	....	....	Śaka 907, Pārthiva, Chaitra, Puṇṇame, Wednesday, (=Wednesday, March 5, A.D. 984).	Damaged. Records the death of some heroes.
92.	*Hūli.*—Hero-stone standing to the right side of the Kariguḍi temple.	....	....	Śaka 1029, Sarvajit, Śrāvaṇa, ba. 5, Saturday, (Vaḍḍavāra) (=Saturday, August 10, A.D. 1107).	Incomplete. Seems to record the death of a certain Taḷāra while rescuing the cattle in a raid on Hūli by Toṛapana Būtayya.
93.	*Hūli.*—on the top of the entrance into the shrine of the fourth liṅga in the Pañchaliṅgēśvara temple.	....	....	Śaka 1142, Vikrama, Āshāḍha, śu. pourṇamāse, Wednesday (= Wednesday, June 17, A.D. 1220).	Records the renovation of the entrance (gate) of the Māṇikyatīrtha temple at Hūli by the Bhavyas headed by Sōmayya.
94.	*Shiggaon.*—slab standing in the Mamlatdar's office.	....	....	Śaka 1169, Plavaṅga, Āshāḍha śu. Puṇname, Wednesday (= Wednesday June 19, A.D. 1247).	Mentions Śāntimarmā, son of Padmāvati and Sōmagāvuṇḍa and his brother Prabhu Bhāskara. Also records the death of Prabhu.
95.	*Hūli.*—Door-frame of the second liṅga shrine in the Pañchaliṅgēśvara temple.	....	....	....	States that the nakaras headed by Kaligāuṇḍa of Navilūra, lay-disciple of Nēmichandra-Śidhhānta-chakravartin, Mahādēvaseṭṭi of Tavara and other seṭṭis renovated two door-frames.
96.	*Āsarakēri.*—Bhaṭkaḷ Pēthā, North Kanara district.	....	....	Śaka 1500, Īśvara, Chaitra śu. 1, Sthiravāra (Saturday) (= Saturday, March 8, A.D. 1578. f.d.t. ·51).	Records a gift of land made by a dancing girl to god Tirumaladēva of Nagi-baḷe-makki at Bhaṭkaḷ for conducting the *amritapaḍige* service.
97.	*Bhaṭkaḷ.*—pillar in the Raghuvīra temple.	....	....	Śaka 1502, Virōdhin, Jyēshṭha, śu 10 (A.D. 1580).	Registers a gift of land made to Raghunāthadēva, set up by Bāḷakēṇi-Aṅtakēṇi.
98.	*Dēvikānu* (Kāikiṇi).—pillar standing before Ammanavara temple.	....	....	Krōdhana, Māgha, śu. 7.	Records the gift of a lamp-pillar and the grants of an *oppāne* of rice and a Saṭṭuga of Charukala made for thirty (days of) *sōṇe* by Bāḷu-nāyaka, son of Māvaṇṇa-nāyaka.
99.	*Kāikiṇi.*—Hero-stone lying near the Pārśvanātha basti.	....	....		Very badly damaged. Purports to record the death of Raṇagabhināyaka and Dēvanāyaka, younger brothers of Bīmaṇṇāyaka in a fight. And also states that Bīmmaṇa-nāyaka made a gift of land to the Pārśvanātha basti to perpetuate the memory of his brother Gabhināyaka.

Serial No.	Place of the Inscription.	King.	Feudatory or Subordinate Officer.	Date.	Remarks.
100.	*Hāḍuvaḷḷi.*—A fragment of stone lying in Hire-basti.	....	....	....	Broken. Gives a description of the city of Nagire, in Tuḷudēśa as being rich in paddy fields, Jina-bastis, palaces etc.
101.	*Kāikiṇi.*—Stone standing near Jain Basti.	....	....	Phālguṇa, su. 5, Sunday.	Badly damaged. Records the death of one Aṇṇa-nāyaka, son of Timmaṇa-nāyaka in a fight.
102.	*Bhaṭkaḷ.*—Fragment of stone standing in "Hebbāra-hakkalu."	....	....	....	Damaged and mutilated. Preserves only the boundaries of land granted for a temple.

PART II

KANNADA RESEARCH MUSEUM

GOVERNMENT ORIENTAL MSS LIBRARY
22 DEC 1941
TRIPLICANE P.O., MADRAS

JAINISM AND THE ANTIQUITIES OF BHATKAL.

The west coast of the Bombay-Karnatak has not been exhaustively surveyed hitherto for archaeological remains, firstly because of the inaccessibility of the area due to the overgrowth of jungles and secondly on account of want of trafficable roads. The area is likely to prove fruitful from the archaeological and literary points of view since it was a gateway to foreign and inland trade and a home of many accomplished poets and philosophers. Expecting a hoard of rich heritage from this quarter, the survey of Bhatkal Petha was undertaken under my guidance in the course of which a large number of Jain antiquities of varied description were discovered at Bhaṭkal, Hāḍuvaḷḷi and Murḍēśvara. These consist of bronze and stone images of Jain pantheon, lithic records bearing mostly (except the hero-stones) on the management and conduct of worship in the Jain *basadis* and Śaiva and Vaishṇava temples constructed for one or the other of the 24 Tīrthaṅkaras, Śivaliṅga and the *avatāras* of Vishṇu respectively, and the coins of post-Vijayanagara and the Mussalman periods. The first two refer themselves to various dates ranging from the middle of the 14th century to the end of the 17th century A.D., and so furnish indisputable data for the reconstruction of a connected account of the progress of Jainism in that area.

K·386

The earliest mention which has been traced of Bhatkal is in the 14th century. In 1321 A.D. Frair Jordanus notices after the kingdom of Maratha a Saracen king of Batigala. In 1498 Vasco da Gama stopped at an island of Batikala, set up a cross and called the island El. Pardon de Saneta Maria, still known as St. Mary Isles (Kanara Dist. Gazetteer, part II, p. 271). The inscriptions discovered at Bhatkal and in the Petha mention the village under the name Bhaṭṭakaḷa or Baṭakaḷa. Local tradition appears to call the place by the Sanskrit name Maṇipura. Major part of the Karwar Dist. and the adjoining Shimoga Dist. of the Mysore Province were subject to the rule of the local Jain families of Hāḍuvaḷḷi called also Saṅgītapura, of Nagire, Geresoppe (Bhallātakapura) and Biḷagi (Śvētapura) which paid homage to the early or late houses of Vijayanagara. From the Jain and Buddhist remains that have come to light at Banavāsi, Maḷavaḷḷi and parts of Geresoppe and Bhaṭkal, the antiquity of the area as a favourable ground of religious upheaval against the established religion of the land, namely Hinduism, can be tolerably proved. The Buddhist remains in South India can be traced to the period of the Maurya Emperor Aśōka who propagated the ethics of Buddhism by sending missionaries to various provinces in India and abroad, and by setting up pillar and rock-edicts in different parts of the Deccan. The recently discovered Erragudi rock-edicts in the Karnul District of the Madras Presidency and the

minor edict of Kopbal besides the edicts of Māski, Siddāpur, Brahmagiri and Jaṭiṅgarāmēśvar already known to exist, bear eloquent testimony to the popularity of this religion in the area. The Sātavāhanas or Sātakarṇis who governed the whole of the Deccan in the second and first century B.C. as well as their governors the Chuṭus in the West and the Pallavas in the south-east had embraced or patronised the Buddhist faith. The numerous inscriptions at Kārle, Kaṇheri, Nānāghāṭ, Elephaṇṭā, Maḷavaḷḷi and Baṇavāsi in the West and at Amarāvati and Jaggayyapēṭā in the East, record either the construction of the *stūpas* or excavation of caves for the Buddhist *Saṅgha* and the gifts made for their maintenance. The natural caverns with inscriptions in Brāhmī characters discovered in Madura and Tinnevelly Districts afforded shelter to the Buddhist monks in the 2nd century B.C. to which the records can be palaeographically assigned. Thus, the whole of the Deccan and South India witnessed in the centuries prior to the Christian Era a systematic and regular propaganda carried on by the Buddhist missionaries and royal patrons for the spread of Buddhism. In the early centuries of the Christian Era, this missionary zeal was continued by the Ikhākus whose beautiful Brāhmī inscriptions and the remains of a big Chaitya are discovered at Amarāvati, Jaggayyapēṭā and Nāgārjunakoṇḍa and by the later members of Sātakarṇis and Pallavas whose records are found in the Bellary district. But in Karnatak, Buddhism does not seem to have taken deep roots as in the Telugu and Tamil countries particularly the former, where the relics are abundantly in evidence. It was at Śravaṇa-Beḷgoḷa, if the tradition of migration of the Jain Saṅgha under Bhadrabāhu and Chandragupta can be relied upon, that Jainism received a welcome reception in the 3rd century B.C. before which date it had not spread to the south, beyond its home in Magadha. It may be noted that Jainism as formulated by Pārśvanātha the 23rd Tīrthaṅkara and improved upon by Vardhamāna—Mahāvīra the last Tīrthaṅkara, is known to be an older contemporary of Buddhism whose founder Gautama Buddha was still a youth at the time of the *Nirvāṇa* of Mahāvīra. Modern research has proved the historicity of the last two Tīrthaṅkaras and the earliest primitive type of Jainism can be dated back to at least 8th century B.C., since Vardhamāna Mahāvīra was born 250 years after Pārśvanātha which according to Jain tradition represented by an era still current, corresponded to 599 B.C. (Jainism, its History, Philosophy and Religion: *The Cultural Heritage of India*, Vol. I, p. 220). Mahāvīra's father was the chief of Kauṇḍinyapura near Vaisale which is identical with the modern Basrah some 27 miles to the north of Patna. It is a curious coincidence that the Gautama Buddha Śakyamuni preached his religion in the dialect of Magadhadēśa where Patna or Pāṭaliputra was situated and it is from his metropolitan seat at Pāṭaliputra that the Great Mauryan Emperor Aśōka who was converted to Buddhism in the latter part of his life, propagated the Buddhist code of ethics throughout the length and breadth of his empire.

It is but natural that every reformer seeks to establish his new religion by founding a sanctuary in the vicinity of his opponent and accordingly we find Gautama Buddha and Aśōka making Magadha the central seat of their propaganda. After Mahāvīra (6th century B.C.) until the migration of the *Jaina Saṅgha* to the south in the third century B.C., the history of Jainism remains shrouded in darkness. This migration must now be taken as an established fact since it is corroborated by a continuous series of indisputable epigraphical evidences referrable to 6th century onwards, though not contemporary, which are all agreed on two points viz., (1) the prediction of the famine by Bhadrabāhu and (2) the migration of the Jaina community to the south. Dr. Leumann says (*Vienna Oriental Journal* Vol, VII, p. 382) that the migration to the south is " the initial fact of the Digambara tradition " and Hoernule observes after a critical examination of the *Jain Paṭṭāvaḷis* that " Before Bhadrabāhu the Jain community was undivided, with him the Digambaras separated from the Śvētāmbaras". He further states that "the inception of the great separation took place under Bhadrabāhu I, who died in 162 A. V. according to the Digambaras or 170 A.V. according to the Śvētāmbaras." Thus, before Buddhism was introduced in the Deccan by the missionary zeal of Aśōka in the 3rd century B.C., Jain religion had found a convenient ground in Karnatak for its growth and when a rival claimant appeared in the field, the adherents of the former must have striven hard to oust the new intruder by all the attempts open to them. If Kundakundāchārya the celebrated Jaina philosopher of the Digambara school could produce in the beginning of the Christian Era as many as 84 *pāhuḍas* and three monumental works of Pañchāstikāya, Samayasāra and Pravachanasāra which are technically called the *Nāṭakatraya* or *Prābhṛitatraya*, on the analogy of the Vēdantins *Prasthānatraya*, the continuity of the Digambara tradition must have been an unbroken record of eventful career, of which at present we have, however, no definite evidence to know. We should expect to unearth some remains of architectural or archaeological nature either in Karnatak or the Tamil land, which are referrable to the period between the 3rd and 1st century B.C. just as we find references to the Jain settlement in North India (in Mathura) and Kaliṅgadēśa (Udayagiri caves) in the 2nd century B.C. in the numerous Jain inscriptions found there (Vide the *Jain Antiquities of Mathura* and the famous Hathigumphā inscription of Khāravēla published in *Epi. Ind.* Vol. XX, p. 71). The Hathigumphā inscription records a very interesting information that learned Jains from all over India were assembled at the instance of Khāravēla in a conference (*saṅghayanam*) of sacred associations evidently on the Kumarī Hills and they put together once more the scattered or lost Sacred Texts of Jainism (*Chōyaṭhi aṁgasatikaṁ turiyaṁ upādayati*). This indicates the rising career of Jainism in the east coast in the 2nd and 1st century B.C. But in Karnatak and Western India, owing to the rise of the Sātakarṇis and Chuṭus who were Buddhist in persuasion, Jainism appears to

have received a set-back during the first two centuries, but immediately after, we find the Gaṅgas of Mysore and Kadambas of Vaijayantī patronising this domicile religion of the land from the 4th to the 6th century A.D. The spread of Jainism was greatly promoted in the 2nd century A.D. by Samantabhadra and later on by Akaḷaṅka who defeated the Buddhists in public disputation in the Court of Himaśītala at Kāñchi in the 8th or 9th century in consequence of which they were banished to Ceylon. Royal support was also not wanting. The Kadamba kings of the 5th century A.D. particularly Mrigēśvarman and Ravivarman enacted regulations for the proper conduct of the festivals in the temple of Arhat at Palāśikā and granted several gifts for the use of the *Saṅgha* comprising the Nirgranthas (i.e. Digambaras) and Śvētapaṭas. This testifies to the settlement of the two sects in Karnatak at this early period. The first Gaṅga king Konguṇivarman I, the progenitor of the family had for his *Guru* Simhaṇandi who was a Jain of the Digambara fold. The Jain religion began to grow in strength during the successive centuries with the royal patronage of the tolerant Chalukyas, the Rāshṭrakūṭas some of whom were followers of Jainism, the Chāḷukyas of Kalyāṇi and their feudatories. Several Jain poets and philosophers such as Akaḷaṅka, Jinasēna, Guṇabhadra, Vīrasēna in Sanskrit and Ranna, Ponna, Pampa, Nāgavarma in Kannaḍa, enriched the respective literatures by their works. The glory of Kannaḍa literature owes a good deal to the contribution of Jain scholars. The setting up of the colossal statue of Gomaṭēśvara at Śravaṇa-Beḷgoḷa by Chāvuṇḍarāya marks the zenith of Jain relgious influence in Karnatak and South India in the 10th cetury A.D. Numerous *Basadis* and Jain settlements sprang up in Karnatak which received rich bounties from the royal court and wealthy merchants. Almost every village in Karnatak shows traces of a ruined *basadi* demolished or converted into a Hindu temple. Unfortunately the relics are not preserved in tact. The Jain religion which had received a living support and patronage from the ruling families as well as from the people in the country upto the fall of the Chāḷukyas of Kalyani, at long last fell a prey to severe victimisation and discomfiture with the rise of Basavēśvara and Rāmānujāchārya who levelled an uncompromising attack against the adherents of that religion, defeated them in scholastic disputations and finally tried to eradicate it through royal help. The Jains who had spread throughout the interior of Karnatak were driven to a remote corner of the Mysore province and to the territory on the West Coast viz., Districts of South and North Kanara which had from the early period, been subject to the Government of the early and later Āḷupas, Sāntāras and the chiefs of Gaṅga extraction. In the Tamil land, Jainism had already lost its ground as early as the 8th century A.D. and after, which marked the beginning of Hindu revival under the powerful influence of Ñānasambanda, Tirunāvukkaraśu (Appar), and Sundara among the Saivites, Nammāḷvār, Madhurakavi and Tirumaṅgai among the Vaishnavites, the great Advaita philosopher Saṅkarāchārya and Māṇikavāchakar. The Pāṇḍyas and

Chōḷas in the succeeding periods were staunch Saivites and did not favour the rise and prosperity of the heretic religion in their kingdom. We accordingly find very few places of importance for the Jains in the Drāviḍadēśa except perhaps Jina Kāñchi which was included among the *vidyāpīṭhas* of the Jains. Later vestiges of Jainism are also far and few between and the living Jain population is very small except a few scattered families settled in villages to look after the surviving *basadis* in the area which are in some cases immigrants from Karnatak. The Jain tradition is at present alive only in the few important centres of Karnatak such as Śravaṇa-Beḷgoḷa, Mūḍabidari, Kārkaḷ, Sōndā, Kolhapur etc., and even here it suffered severe reverses at the hands of the Vīraśaiva reformers headed by Basavēśvara, Chennabasava and Ēkāntada Rāmayya and the scholars of the Dvaita school like Vādirājasvāmi, and of the Viśishtādvaita school like Vēdāntadēśika and Tātāchārya during the early Vijayanagara and later periods. The advent of Mohemadans in Karnatak in early 14th century had proved a death-knell to the spread of Jain faith and crushed the existing semblance of popularity of that religion by razing to the ground the *basadis* or converting them into mosques and subjecting its adherents to various kinds of persecution. In Āndhradēśa, the conditions were similar to those in the Tamil land. The Kākatīyas who succeeded the Western Chāḷukyas of Kalyāṇi in the eastern portion of the empire, were originally Jain but during the time of the great monarch Gaṇapati were converted to Śaivism by the Lākuḷa pontiff Viśvēśvaraśambhu of the Gōḷakimath of Dāhaḷa (12th century A.D.). The eastern Chāḷukya and Chōḷa-Chāḷukya rule in the 8th to 12th centuries was also wedded to Saivism though in all cases a policy of religious tolerance was maintained by the kings. Since then, the Jain influence slowly began to lose its ground until at last it died a natural death during the rule of the Vijayanagara kings who associated themselves with either Śaiva or Vaishṇava religious establishments of their time.

In this broad survey of the perigrination of Jainism in South India, I have attempted to sketch a brief account of its spread in Karnatak from the earliest period of history, and to trace the causes that slowly led to its decline in the Tamil and Āndhra countries and that ultimately drove it to the confines of Karnatak where it received a royal and popular support until at last it met with a crushing blow with the rise of the Vīraśaiva and Vaishṇava reformers in the 12th and 13th centuries A.D. I have also shown how it was, in course of time, relegated to the coastal tracts of Bombay Karnatak and Mysore in the Vijayanagara and post-Vijayanagara periods where it was favoured by the descendents of the Āḷupa and Gaṅga households that had held sway in that part from the 7th century onwards and was Jain by persuasion. Naturally therefore, we find in the Bhatkal Petha and the adjoining area living and ruined *Basadis* in large numbers as well as the sculptures and images of Tīrthaṅkaras and other divinities of the Jain pantheon referrable to the Vijayanagara and post-Vijayanagara periods. We should also expect to discover in that area

vestiges of primitive Jainism belonging to the early centuries of the Christian Era.

Before proceeding to notice the principal Jaina sculptures and bronzes discovered at Bhaṭkal and Hāḍuvaḷḷi, it is worthwhile to enquire into the antiquity and evolution of images in general and particularly of the Jaina pantheon compared and contrasted where necessary, with the images of Buddhist and Hindu pantheons. It has been controverted that the idol worship was unknown to the Vedic Aryans and the opinion of scholars is divided in this respect. Some of the Oriental scholars seek to interpret the Vēdas as inspired utterances in praise of natural phenomena while others hold that they furnish an interesting connected record of unwritten history of the bye-gone ages. The latter view is gaining strength in view of the latest discoveries of the Indian Archaeological Department. Recent excavations in the Indus valley have brought to light many important sculptures and seals bearing the representations of gods and goddesses. Besides these, remains of many large structures have also been surmised by experts to represent religious buildings or temples. The Indus finds are assigned by scholars to the fourth millenium B.C., more precisely between 3250 B.C. and 2750 B.C., and the Indus civilisation is admitted on all hands to be indigenous to India. Among the materials recovered at Mohen-jo-Daro and Harappa, there is a large number of female figurines of terra cotta etc., which are parallelled by kindred examples found in Baluchistan, Persia, Mesopotamia, Asia Minor, Crete and Egypt. In these countries the female figures are taken to represent Mother or Nature goddess and it is difficult to resist the conclusion that the figures found on the banks of the Indus as well represent Mother goddess. It is strikingly interesting to find a similar deity among the Vedic divinities viz., the earth goddess or Pṛithivī who is personified as a deity in Ṛigveda some time alone and some time with *Dyauḥ* who is invoked for blessings by the devotees. Thus, it may be concluded that images were known not only to the Vedic Aryans but to their ancestors or remote predecessors as well, who were the makers of the Indus Valley civilisation. In this connection, I venture to state that the Indus finds contain some nude figures standing erect with arms hanging down and eyes half closed in meditation, broad-chested and bare-headed which may in general appearance be compared with the figures of Jain Tīrthaṅkaras. This solitary similarity in the form and pose of these figures does not by itself prove anything; but if corroborative evidence is forthcoming to postulate some sort of connection between the nude figures of Mohenjo-Daro and the primitive conception of the Jain Tīrthaṅkaras, we will be forced to suggest that later Jainism was inspired at some distant period by the icons of the type recovered in the Indus Valley. This will further lend support to the tradition current among the Jains regarding the historicity of the previous twenty-two Tīrthaṅkaras before Pārśvanātha and Mahāvīra whose existence is beyond doubt proved by

modern research. During the historic period, the earliest mention of the Jain icons is found in the Mathura inscriptions belonging to the 2nd and 1st century B.C. Some of them begin with obeisance to Vardhamāna-Mahāvīra and in some (Nos. XXX and XXXII of *The Jaina Antiquities of Mathura*) the expressions like *Siṁhanatikēna āyāga-paṭō pratiṭhāpito Arahaṁta-pūjāyē* and *Achalāye āyāga-paṭō pratiṭhāpito Arahata-pūjayē* pointedly refer to the worship of the Arhat and *Āyāgapaṭa* (tablet of homage). From a record (No. XX) which is referrable to A.D. 167, we learn that an ancient Jain *stūpa* existed in Mathura which was considered to have been "built by the gods" i.e. was so ancient that its real origin had been completely forgotten (*Ayāvṛiddha Hasti Arahatō ṇandi-āvartasa pratimaṁ nirvartayati........pratimā vō dvē thupe dēva-nimitā*). In Eastern India, particularly in Orissa, the Jain images were widely worshipped in the 2nd century B.C. as can be gathered from the Hathigumphā inscription of Khāravēla which mentions among the achievements of that great monarch, the setting up of Kaliṅga-Jina which had been formerly taken away by king Nanda (*Nandarāja-nītaṁ cha Kaliṁga-Jinaṁ saṁnivēśa[yati?]*). In South India and Deccan the earliest Jain images of the Digaṁbara and Śvētāṁbara sects are found in the Jain caves of Bādāmi, Aihoḷe and Ēlura referrable to the 6th to 8th century A.D. Some of the paintings in cave No. XVII at Ajaṇṭā which are Buddhist, represent curiously enough, a number of Digaṁbara Jaina *bhikshus* helping forward an old fat one and carrying the *rājōharaṇa* or *pichi*, a besom to sweep away insects, etc. Most of these are shaven-headed and stark-naked. Similarly, the fresco paintings on the ceiling of the Jaina cave at Sittaṇṇavāśal in the Pudukottah State dating from 7th century A.D. and assigned to the Pallava Mahēndravarman I depict the *samavasaraṇa* or heavenly structure erected by the gods for the world-teacher Tīrthaṅkara, to preach the truth to the congregation of all the gods and other forms of creation immediately after he attained to the condition of a *kēvali*. In his *Bōdhapāhuḍa*, Kundakundāchārya (1st century A.D.) discusses the topic of *chēdiharaṁ* (*chaitya-gṛihaṁ*), holy edifice, and *paḍimā* (pratimā), image or idol which indicates that long before the 1st century A.D. the practice of constructing *chaityas* and worshipping images in them was in vogue in South India. From the survey of the several Jain caves in the North and South India and from the literary evidences, it may be gathered that in the early centuries immediately before or after the Christian Era, the membership of the Jain pantheon consisted of the Twenty-four Tīrthaṅkaras with or without their respective attendant Yakshas and Yakshiṇis, and the characteristic marks or *lāñchhanas*. The oldest specimens of Indian sculpture at Mathura, of the Kushāṇa period (2nd century B.C.) invariably show the Tīrthaṅkara figure without the Yakshas, Yakshiṇis or the *lāñchhanas*. But the Jaina Kalpasūtra of the 3rd century B.C. enumerates all the 24 *lāñchhanas* for the 24 Jinas. It is noteworthy that detached figures of the distinctive symbols are found in Kankali Tilā of Mathura showing thereby that these

marks had not been sculpturally associated with the Tīrthaṅkara figures in that early period. But as years rolled by, in about the 8th century A.D. when the Hindu revival under the Śaiva and Vaishṇava saints was set in, the Jains in their struggle for existence appear to have evolved at least in South India, a regular hierarchy of *munis* or sages, and the *āchāryas* or apostles and constructed an elaborate system of pantheon to a bewilderingly large mass by admitting several Hindu deities such as Vāsudēva, Nārāyaṇa, Kṛishṇa, Rāma, Tryaṁbaka, Rudra, Indra, Varuṇa, Brahmadēva, Hanūmān, Gaṇēśa, Lakshmī, Padmāvatī etc. and their following, in order to appeal to the imagination of the masses and, as C. R. Jain says, "to placate the Brahmanical hatred and win them over to protect the Jains against bitter persecution at the hands of their co-religionists (Hindus)." (*Ṛishabhadēva,* p. 102). But these Hindu divinities were assigned an inferior place in their Theology and Iconography which, it may be observed, would lend feeble support to the remark of Mr. Jain. To-day, we find among the Jainas, every Hindu deity being worshipped with almost an identical paraphernalia and the attributes of *Śaṅkha, Chakra, Svastika, Paraśu,* dagger, *ḍamaru, Triśūla,* etc., but only as a retinue or devotees of Tīrthaṅkaras. It is therefore no wonder to find among the Bhaṭkal finds such figures as the Brahmadēva, Sarasvatī, Padmāvati etc. who strictly belong to the Hindu pantheon. If we trace the history of each and every member of the Jain godhood, we cannot help concluding that the whole scheme was founded on the Vedic and Puranic pantheon just as the Buddhist pantheon was, since both these schools had their origin in their protest against the Vedic religion. It may be borne in mind that Buddhism in its original primitive state did not countenance image worship and similarly also the original Jainism of hoary antiquity could not have preached the cult of idol worship which is not sanctioned by the strict logic of its philosophy. In fact, one sect of the Jainas named Tērāpanthas amongst the Śvētāṁbaras and Samaiyas amongst the Digaṁbaras, though of late origin, denounces the practice of image worship which is perhaps a possible remnant of the primitive form of Jainism. According to the Jains, every soul is destined to reach the state of a Tīrthaṅkara or Siddha who is a highest entity in their pantheon. And the Tīrthaṅkara who is not endowed with the power of creation and destruction cannot either favour or frown upon his worshipper. Consistently with this logic, the orthodox Jains do not partake of the *naivēdya* offered to the Tīrthaṅkara which implies that every soul is independent of the other and need not bow to him. They do not worship or salute the *Siddha* but tell their beads only with the object of stirring their spiritual ambition and in order to remind themselves of the qualities a *Siddha* must possess, in the hope that some day they too might reach their desired goal. But in course of time, the greatness of a Tīrthaṅkara who attained to the state of *kēvali,* inspired awe and reverence among the masses which resulted in the regular worship of the great person.

I now give a brief outline of the Jain pantheon and illustrate my remarks by the finds of Bhaṭkal, wherever possible.

"Namō Arahaṁtaṇaṁ namō Siddhāṇaṁ namō Āyāriyāṇaṁ namō Uvajhjhāyāṇaṁ namō lōye Savva-Sāhūṇam."

"Salutation to the Arhats, to the Siddhas, to the Āchāryas, to the Upādhyāyas, and to all the Sādhus of the world". This is the daily prayer of the Jains to the five great souls which are called *Pañchaparamēshṭhins.* Images and sculptures containing figures of these supreme ones can be seen in Jaina temples and here also is a representation of the *Pañchaparamēshṭhins.* The evolution of souls in Jain philosophy is based on three fundamental principles viz., (1) man is perfect, (2) can improve and attain perfection by practising *samyag-darśana, samyag-jñāna, and samyak-chāritra* called the *ratna-traya* and (3) man's personality is dual, material and spiritual; by his spiritual nature he must control his material nature. When the material nature is completely subjugated, the soul is said to have attained to the state of a Siddha or Tīrthaṅkara-Siddha. There are 72 Tīrthaṅkaras belonging to the past, present and future ages with 24 for each age which again is divided into periods namely *Utsarpiṇī* (rising) and *avasarpiṇī.* They are usually represented in two attitudes, sitting in poses of *padmāsana* or *paryaṁkāsana* and standing in *kāyōtsarga* pose. A *śrīvatsa* symbol on the chest and a *mukkoḍe* or trilinear umbrella overhead distinguish them from the statues of Buddha which are similar in appearance and form. The Digaṁbara images (except the females) are all nude while those of the Śvētāṁbaras are dressed and sometimes decorated with crowns and ornaments. They are flanked on either side by the Śāsanadēvatās i.e. Yakshas and Yakshiṇis, belonging to the respective Tīrthaṅkaras and on the pedestal are shown, except in the early Mathura statues, the characteristic cognisances such as bull for Ṛishabhanātha, serpent for Pārśvanātha, lion for Mahāvīra etc. Full description of the Tīrthaṅkaras together with their elaborate paraphernalia is found in Hēmachandra's *Abhidhānachintāmaṇi* (11th century A.D.) and *Trishashṭhiśalākāpurushacharitra* according to the Śvētāṁbara school. The Digaṁbara tradition has to be gathered from the manuscript works and the sculptures and paintings found in South India. It should be noted that in Jainism a sharp line is drawn between the Siddhas and *dēvas* and that the latter unlike the Hindu *dēvas,* hold an inferior position in the pantheon. Among the souls in the mundane existence or *Saṁsāra,* the Arhats, Āchāryas, Upādhyāyas and Sādhus are the foremost. The Āchāryas are divided into several groups called Gaṇadharas, Sarvāṅgadharas, Pūrvadharas and Aṅgadharas. Unlike the system of Hindu theology, the non-ascetic souls include the Chakravartins, Nārāyaṇas or Vāsudēvas and Pratinārāyaṇas, Baladēvas or Balabhadras, Manus, Nāradas, Rudras and Kāmadēvas. The Jain *dēvas* are divided into *Bhavana-vāsi, Vyaṁtara, Jyōtishka* and *Vaimānika* classes, each of which is

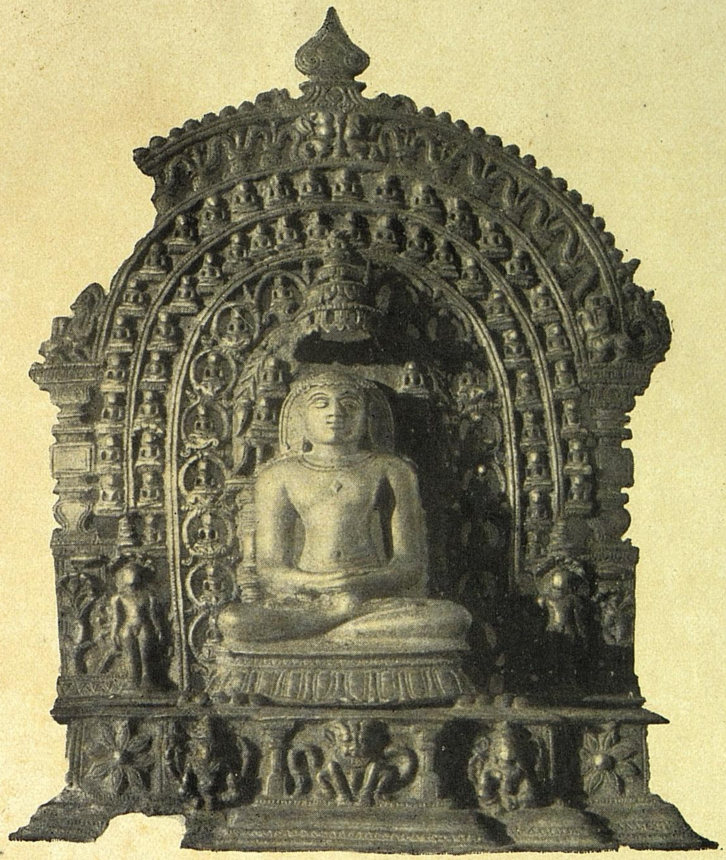
constituted by several deities. This bewilderingly big list of great souls is deified and worshipped by the Jains which, compared with the primitive humble system of godhood, has surprisingly grown unwieldy in their competition with the pantheon of their co-religionists particularly the Hindus. Besides the representations of the *Pānchaparamēshṭhins* and Tīrthaṅkaras, the Bhaṭkal antiquities include separate figures of Padmāvatī, Yakshiṇi of the 23rd Tīrthaṅkara, the Nandīśvara (or a symbol representing the attainment of Siddha-hood by the practice of *Ratnatraya*), and Brahmadēva who is either Kshētrapāla or a Yaksha of Sītalanātha the tenth Tīrthaṅkara probably the former. This Nandīśvara is a unique representation in metal which is not generally found in Jain temples. According to Jain canon a full fledged Nandīśvara should contain on each face the 1014 figures of Tīrthaṅkaras with Siddha at the top and such a representation is to be seen in the Śaṅkha-basti at Lakshmēśvara. Usually in modern Jain temples, Nandīśvara is represented by a small ornamented shrine in metal with *gōpura*, resembling a miniature temple which contains the figure of a seated Tīrthaṅkara in each section facing each of the four directions.

I have shown in the foregoing, how Jain Iconography swelled into a complex system which ultimately characterised image worship as an integral part of Jain religion and Philosophy. The subject has not been treated, I am aware, in all its different aspects and on a future occasion I hope to supplement what I have said in the present note. The subject of Jain Iconography has not been studied with the attention it merits and the Jain ritualistic literature has not been ransacked to pick up references for explaining the characteristic features of the various images admitted into Jain pantheon. The Bhatkal finds, I may say, have an interest in stimulating the study of Jain image-making which is still a virgin field for scholars to work upon.

Among the metallic images discovered underground at Hāḍuvaḷḷi, the following are most noteworthy and deserve a special treatment in this note.

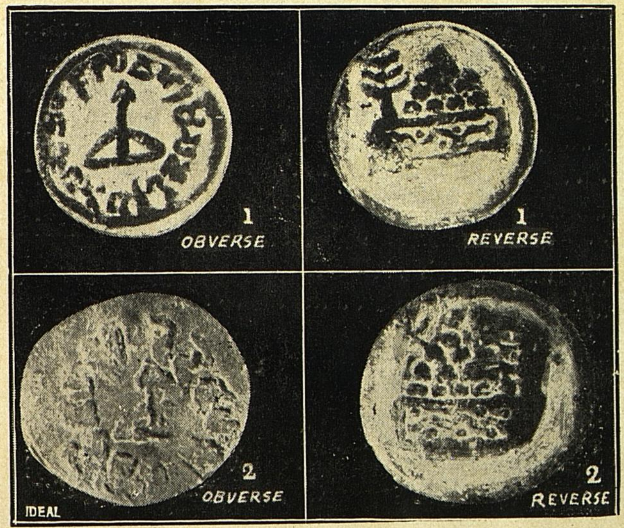
1. *Ādinātha Tirthaṅkara* (Plate VII, *a*).

This is a beautiful bronze image of Ādinātha or Vṛishabha-Tīrthaṅkara seated in *palyaṅkāsana* with palm on palm placed below the navel, under a canopy of triple umbrella overhead. The figure wears a curly cap with the fastening strings let loose on the shoulders and shows a *śrīvatsa* mark on the chest. Its seat is fixed up to a full blown lotus at the bottom. The whole image is again fitted into a well-decorated *pīṭha* bearing the cognisance of a seated lion facing the front. An arch-like *prabhāvaḷi* with the *makara-tōraṇa* design elaborately ornamented has small figures of seventy-one Tīrthaṅkaras cut on it in three semi-circular rows—showing 17, 24 and 24, with two standing figures of Supārśva and Pārśvanātha on the two sides and four seated Tīrthaṅkaras below the triple umbrella by the side of the main central figure



(a) Bronze image of Ādinātha Tīrthaṅkara.

(b) Back of the pedestal of the above.



(c) Two Āndhra coins.

—*R. S. Panchamukhi.*

GOVERNMENT ORIENTAL MSS LIBRARY
22 DEC 1941
TRIPLICANE P.O., MADRAS

GOVERNMENT ORIENTAL MSS LIBRARY
22 DEC 1941
TRIPLICANE P.O., MADRAS

described above, thus making a total of 72 including Ādinātha. At the farther end of the bottom of the *prabhāvaḷi* is carved a tree on either side. The pedestal shows on the front the following cognisances carved in high relief:—

The front of the pedestal is divided into five panels each of which contains a figure as described below:—

Front panel.—Seated lion facing front with a long tail twisted and curved to its right.

Right (proper) receding panel:—*Gōmukha* (?) (Yaksha of the first Tīrthaṅkara) Male; has a head of a cow or ox and is seated on an *āsana* with the left leg couched up and the right tucked up horizontally; Has four arms: holding in the upper right hand rosary; and upper left an axe while the lower hands hold respectively a fruit each, probably pomegranate fruit which is usually found in the left hand only, the right hand being turned in the *abhaya* pose; wears a long *kirīṭa.*

Left (proper) receding panel:—Chakrēśvari (?), Yakshiṇi of the first Tīrthaṅkara; Seated like Gōmukha; four-armed female with protruding breasts; wears a long *kirīṭa;* holds in the upper two hands noose (*pāśa*). The lower hands rest on the thigh, holding a fruit each, presumably pomegranate as in the previous case. This figure does not conform to the description of Chakrēśvarī as given in the Jaina texts which attribute sixteen hands to her. In the remotest compartment on either side is carved a beautiful full blown lotus. At the top of these figures on the pedestal are formed five knobs above Gōmukha Yaksha and four in the case of the female figure. The identity of the two figures described here is not clear. The lion which is depicted in the centre is the emblem of *lāñchhana* of the twenty-fourth Tīrthaṅkara whose Yaksha and Yakshini are known to be Mātaṅga and Siddhāyinī or Siddhāyikā respectively. The combination of the Gōmukha figure, a lion and the four-armed female on this pedestal has to be properly accounted for.

The pedestal has the following inscription engraved on its back (Plate VII, *b*):—

1. Varayāpanīyya-saṅghāmbara-chandraṁ vādi-ka-
2. ṁja-bhaṁjana-chaṁdraṁ |
   parama-tapa-saradhi-chaṁdraṁ
3. dhareyoḷ śrīmat-Prabhēṁdu-mu[ni*]pam negaḷdam ||
4. Ā munip-āṁghriyan=archchisi bhūmiyo-
5. ḷ=ati-kīrtti vetta Vōruṁgalla śrīmad-Dēvaṇa-
6. Haṁmaṇa Kāmana rūpāvatāra [Bukka]ppaṁgaḷu ||

K.386

Translation.

Ll. 1-3. There was famous on the earth, the illustrious sage Prabhēndu (Prabhāchandra) who was a moon to the sky of the best (select) Yāpanīya-

Saṅgha, a moon that destroys the lotus of the disputants and a moon to the ocean of excellent austerity.

Ll. 4—6. Hammaṇa (son) of the illustrious Dēvaṇa of Vōruṁgal who had attained much fame on earth by meditating on the feet of the sage, and Bukkappa, a cupid incarnate, (made a gift of this image).

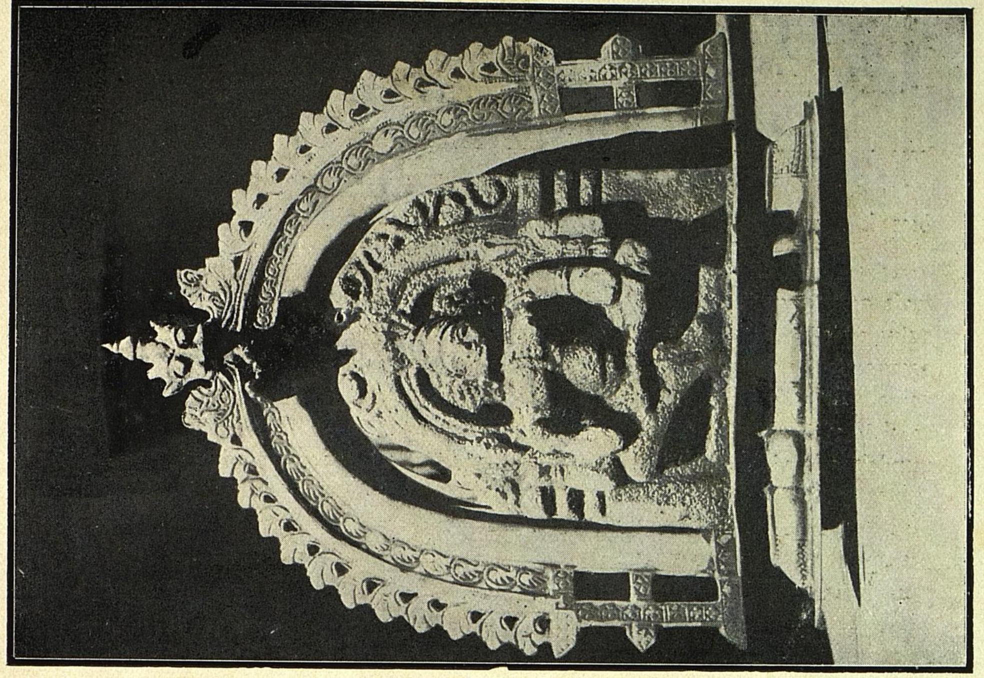
II. *Padmāvatī.*—Yakshini of Pārśvanātha, 23rd Tīrthaṅkara, Bronze; seated on a rectangular *trimēkhalāpīṭha* in the *lalita* pose i.e. with right leg let down and the left leg tucked up in front; Has four arms. The right upper arm is broken at the wrist and the lower one holds a weapon which is broken but it might be a lotus as in the case of the stone image described below. The left upper hand holds a noose and the lower one has a citron fruit placed on her palm. She is profusely decorated with ear-lobes, necklaces, bangles and anklets and is clad below the navel up to the heel; She wears a *kirīṭa* or *karaṇḍamukuṭa* of Hindu icons in which is carved in the centre a seated image of Tīrthaṅkara who must evidently be her master Pārśvanātha. A hooded serpent surmounts her head from the back, the hoods being broken away and lost. The seat which, as stated above, is arranged in three rectangular tiers (*trimēkhalā*) one above the other, has in the bottommost tier, a small figure of a cock with a serpent's head. This is evidently Kukkuṭa-sarpa the *vāhana* or vehicle of Padmāvatī. Monier Williams translates the term *Kukkuṭa-sarpa* as "a kind of snake compared to a fowl perhaps from having a crest or comb." The figure shown in this find however, exhibits a hybrid combination of a fowl in the body and a snake in the face. Mr. B. C. Bhattacharya, on the other hand, translates the expression *Kukkuṭōraga-vāhana* as "riding on a snake and cock" which is misleading.

It is worth noting that this image of Padmāvati does not exhibit the characteristic attributes enjoined by the Digambara authorities according to which, she should bear in her four hands: (upper) axe and thunderbolt; (lower) *abhaya* and *kaṭaka* and should have *Haṁsa* as her cognisance; the Śvētambara sect, however, assigns her the attributes of lotus, noose, fruit and goad and a *Kukkuṭa-sarpa* for her *vāhana*. In chapter 39 of the *Jina-saṁhitā* by Ēkasandhi-Bhaṭṭāraka (from the extracts of the Ms. in my possession) which deals with Jaina images, Padmāvati is described slightly differently as:

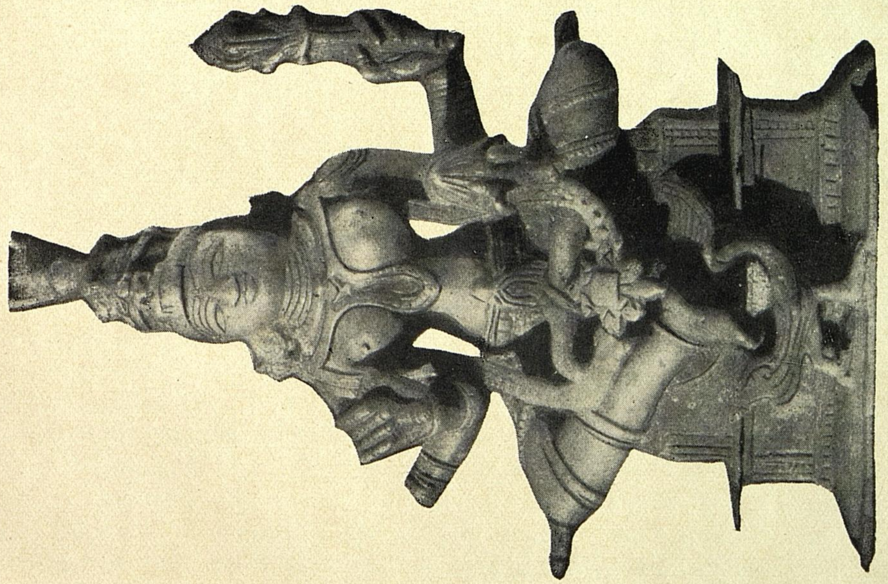
Padmāvatī niśābhā chaturbhujābjāsanaika-makuṭa-phaṇā |
Varad-āṁkuśa-phala-pāśaṁ pradakshiṇaṁ dakshiṇādi-hastēshu ||
Garuḍaś-Chakrēśvaryāḥ Bhagavatyā vāhanaṁ parijñēyaṁ |
Padmāvatyāḥ Kukkuṭasarpō Haṁsaḥ sa Sarasvatyāḥ ||

according to which, the lotus is substituted by the *varada* pose of the hand and the vehicle is stated to be *Kukkuṭa-sarpa*. Hēmachandra's *Pārśvanātha charitam* which gives a Śvētāṁbara version, specifies the attributes in her

PLATE VIII.



(b) Stone image of Jain Padmāvatī seated against a bronze *Prabhāvalī*.



(a) Bronze image of Jain Padmāvatī.

—R. S. Panchamukhi.

GOVERNMENT ORIENTAL MSS LIBRARY
22 DEC 1941
TRIPLICANE P.O. MADRAS

four hands, as lotus and noose in the two right hands, and fruit and goad in the left, which shows that there is no textual unanimity in the order of the weapons assigned to the four hands of the deity even in the Svētāṁbara version. The image under discussion seems to agree with the standing bronze Padmāvatī at Tiruparuttikuṉṟam as far as the weapons and the vehicle are concerned and as such may be taken to represent the idol of the Digaṁbara school. (See *Tiruparuttikuṉṟam and its temples*, Pl. XXXIII, 3).

It may however be noted that another bronze (*ibid*, Pl. XXXI, 2) figured in the same volume, shows *abhaya* in the lower right hand and wears *pātrakuṇḍalas* in the ears and the *Kukkuṭasarpa* is not in evidence. The stone figure of Padmāvati in our museum is similar to this but the cognisance is distinctly a swan as required by the *dhyānaślokas* current among the Jains in the Kannaḍa country. Mr. B. C. Bhattacharya observes in his *Jain Iconography* that "separate sculptures of an important Yakshiṇī like Padmāvatī ought to have been discovered but we have so far only seen the Yakshiṇī's likeness with symbols in her master's statues" (p. 145). In South Indian Jain relics it may be pointed out that already two or three separate figures of Padmāvati are illustrated in the *Tiruparuttikunnṟam and its temples* and the bronze image and stone figure of Padmāvatī in this Museum add to the rare collection of the Jaina antiquities and as such are important for the study of Jain Iconography (Plate VIII, *a* and *b*.).

Padmāvatī (*stone*).—The figure bears in her four hands the attributes goad and noose in the upper and lotus and fruit in the lower hands. All the hands and the weapons are well preserved. The five hoods of the snake over her head are also well preserved. The cognisance is shown as swan (*haṁsa*) which in this respect only follows the injunctions of the Digaṁbara school.

III. *Chaumukhi* (Nandīśvara ?) (Plate IX, *a*).

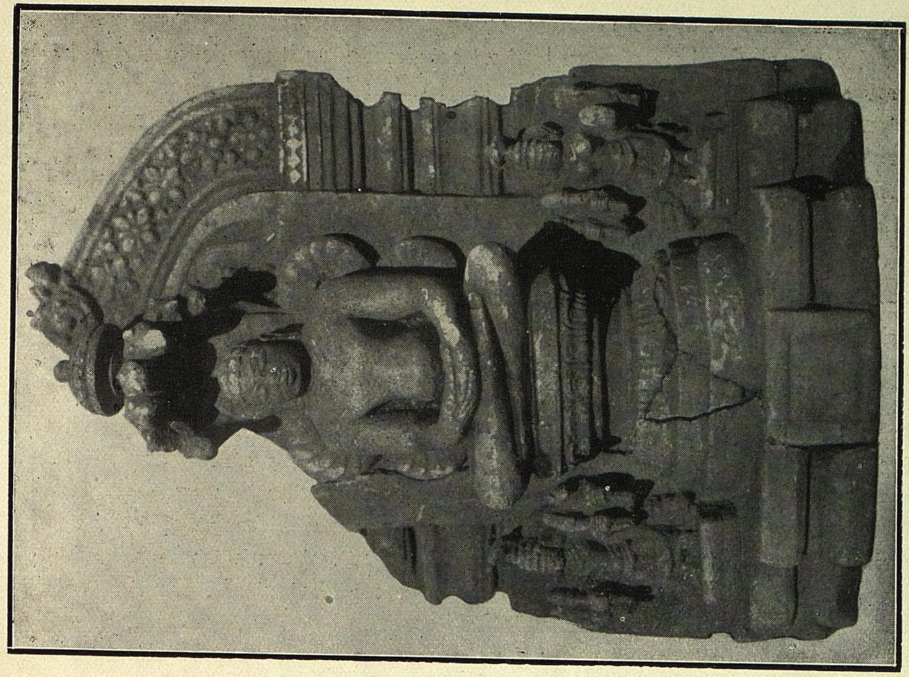
This is a unique representation in metal of a group of Siddhas arranged in *Chaumukhi* pedestal which is cut into eight cones, each compartment formed by the sections in the four directions, being occupied by a Siddha on a raised seat with two other *Siddhas* seated on either side at the bottom and all the three having their legs turned in the *Yōgāsana* pose with palm on palm on the lap. The top-most octagonal surface is carved with the diagram of a full blown sixteen-petalled lotus the central stalk of which is formed into an *x* shaped *āsana* on which is seated in the same pose as the other Siddhas at the bottom panels, a Siddha who might have been a presiding Tīrthaṅkara over the rest. Thus, the total number of the Tīrthaṅkaras figured on this find is thirteen including the topmost one. The lowermost belt of the seat contains a line of writing at the back; *Nāraṇasthē Magapurē sthīyate Siddha* [|], " (Here) is seated Siddha at Magapura in Nāraṇa." Presumably, the representation is to commemorate the one Siddha on the topmost seat and the other twelve

Siddhas are probably his retinue. It is worth observing that the figure is pyramidal in shape, so formed as to give an appearance of a Buddhist *stūpa* with a broad base, tapering in circular gradation at the end. That it is a Jain and not Buddhist find is certain from the surroundings and the nature of other objects discovered along with it. The find under notice does not represent the *samavasaraṇa* in which also the lord takes his seat in the midst of a huge congregation consisting of all the gods and other forms of creation to give a religious sermon immediately after he attains to the condition of a *kēvali.* The *Trishashṭi-śalākāpurushacharita* by *Hēmachandra* states that "Seated in the *samavasaraṇa* under the shade of a *chaitya* tree, the lord began his religious sermon which was to the ears of his audience a draught of nectar". According to this work and Dharmaghōshasūri's *samavasaraṇa-stavana*, the *samavasaraṇa* structure which is the work of the *dēvas,* consists of only three "ramparts with battlements" and is therefore less elaborate in details than its representation in the paintings of the Tiruparuttikunram temple. Compared with these figures, the representation of the thirteen Tīrthankaras who are called in the short label-inscription the *Siddhas,* shows an essential difference in details and shape. I am therefore inclined to think that this is a variety of Jaina Chaumukhi also called the Sarvatōbhadra Pratimā (*see the Jain Iconography* by B.C. Bhattacharya, p. 48) which is a broad obelisk representing the figure of a Tīrthankara on each of the four sides (see *ibid* plate XXI). In the present case, however, there are three Tīrthankaras on each of the four sides as described above with the thirteenth Tīrthankara seated on a high pedestal at the top. An alternate identification of this find may also be suggested. It resembles in design and appearance the Nandīśvara which is usually found in the modern Jaina temples. It is a small metal shrine (*maṇḍapa*) with *gōpura* having the appearance of a towered miniature temple with an arched opening on the four sides. A Tīrthaṅkara is seated in the *yōga* pose with palm on palm facing each of the four directions. An elaborate representation in stone of the Nandīśvara (?)* is found in the Saṅkhabasti at Lakshmēśvara in which 1014 small Tīrthaṅkara images are carved with a life-sized image in the centre. The present block does not, it is true, agree to the descriptions of the above-mentioned figure of Nandīśvara but it may be taken to present an approach to the same. So, until more definite clue is forthcoming, the find may be tentatively suggested to represent the Nandīśvara whose ancient figures are rarely met with. For the varieties of Nandīśvara, see the *Tiruparuttikunram and its temples,* p. 181, and pl. XXXI, figs. 3 and 4.

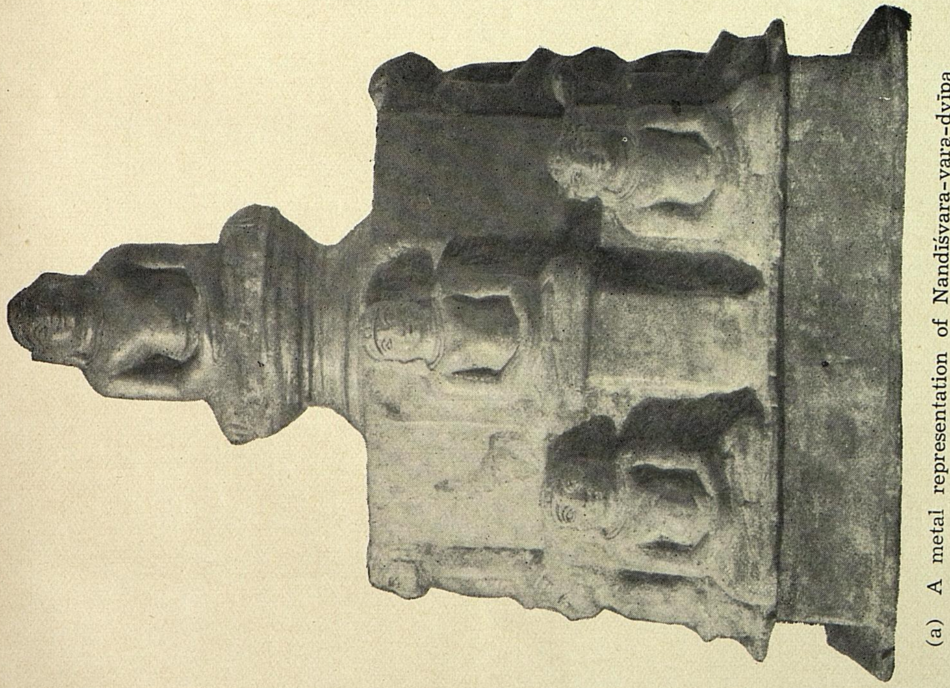
IV. *Brahmadēva* (Plate X, *a* and *b*).—I have secured two bronze images of what are designated by the Jains of Murḍēśvara and Hāḍuvaḷḷi as Brahmadēva. They are shown as gallopping on horse-back and holding the reins

* This is probably the *Sahasra-bimba.*

PLATE IX.



(b) Stone image of Pārśvanātha Tīrthaṅkara.



(a) A metal representation of Nandīśvara-vara-dvīpa

—*R. S. Panchamukhi.*

in their left hand and a drawn dagger in the right. In the Pārśvanātha basti at Śravaṇa-Beḷgoḷa is found on the west wall, the figure of a galloping horseman which is considered to be the emblem of Brahmadēva. Brahmadēva is generally found seated on the top of the pillars in front of the Jaina basti which are known as Brahmadēva pillars as distinguished from the *mānastambha* pillars (*Mysore Archaeological Report*, 1919, and *the Śravaṇa-Beḷgoḷa Inscriptions* p. 3-4). The position of Brahmadēva in the Jaina pantheon has to be made out from a study of the ritualistic texts of the Jains and of the images of this *dēva* in conjunction with other gods now under worship in a *basti*. Further, it must be borne in mind that the gallopping horseman is supposed to be Brahmadēva himself and not his emblem in the Jain tradition of the Bhatkal Petha. He is evidently different from *Brahma-Yaksha*, the Yaksha of the 10th Tīrthaṅkara Śītalanātha who is represented with three eyes, four heads and eight arms. Brahma-Yaksha is also represented like Aiyanar (Hariharaputra or Śāstā), seated on an elephant as in figure 2 of the plate V of *the Tiruparuttikunram and its temples* or as mounted on horseback with four hands holding whip, reins, sword and shield. In the former he is two-handed. It is worthy of note that the Brahmadēva under notice is also mounted on horseback holding in his two hands a sword and the reins.

The following other Jain Tīrthaṅkara images are included in the Hāḍuvaḷḷi finds :—

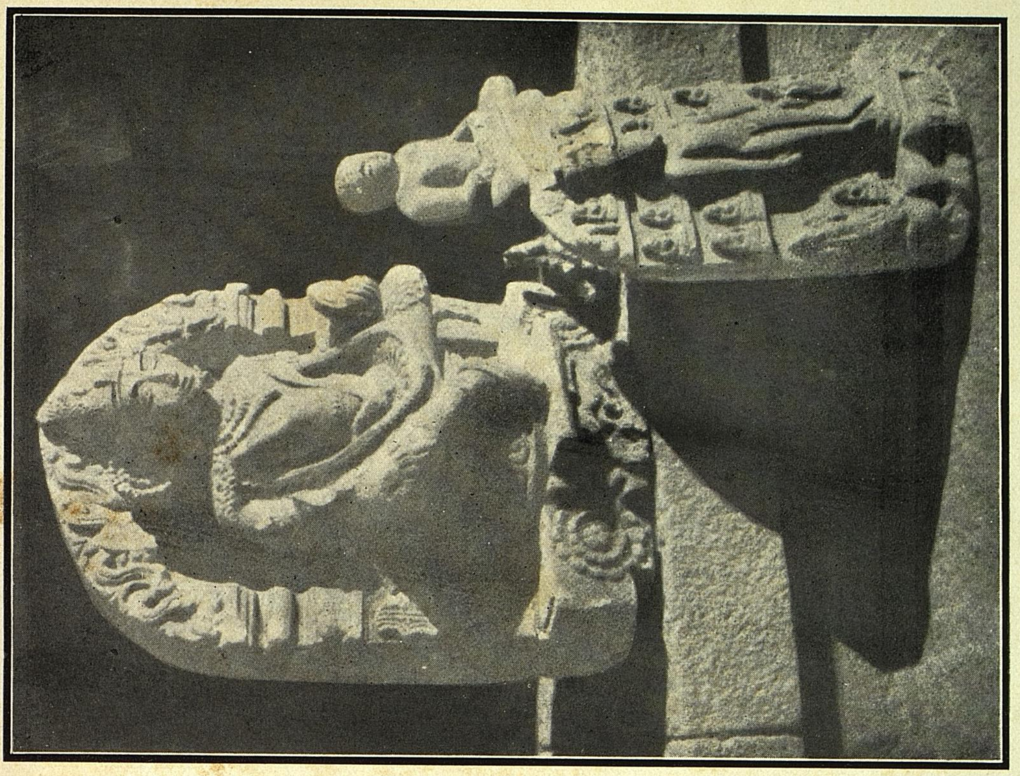
No. marked at the back of the image.	No. and name of the Tīrthaṅkara identified.	Emblem or cognisance marked on the pedestal.	Pīṭha or pedestal.
	(Images measuring 8 1/3").		
3.	3. Saṁbhavanātha	Horse.	two tired pīṭha.
2.	2. Ajitanātha	Elephant with the trunk drawn out.	do.
9.	9. Pushpadanta or Suvidhinātha	Crab.	do.
19.	19. Mallinātha	Aśōka tree	do.
16.	16. Śāntinātha	Deer (Tortoise according to others).	do.
9.	...	*Running bull.*	do.
18.	...	(Ass or) goat with a saddle.	do.

GOVERNMENT ORIENTAL MSS LIBRARY
22 DEC 1941
TRIPLICANE P.O. MADRAS

No. marked at the back of the image.	No. and name of the Tīrthaṅkara identified.	Emblem or cognisance marked on the pedestal.
	(Images measuring 8 1/3")	
10.	10. Sītalanātha	Śrī-vṛiksha or wishing tree (Śrīvatsa mark according to Śvētāṁbaras).
7.	7. Suprārśvanātha	Svastika on the *āsana* and five snake-hoods over his head.
5.	5. Sumatinātha	Curlew (*Krauñcha*) (wheel or circle or curlew).
	(Images measuring 6")	
13.	13. Vimalanātha	Boar.
16.	16. Śāntinātha	Deer (Tortoise according to others).
18.	...	Boar.
6.	6. Padmaprabha	Red lotus.
15.	15. Dharmanātha	Vajradaṇḍa (Thunderbolt).
18.	17. Kunthunātha ?	Ram (Goat?).
19.	19. Mallinātha	Water-pot or jar.
21.	21. Naminātha, Nimi or Nimīśvara	Blue water-lily.
12.	12. Vāsupūjya	Buffalo (or bullock)

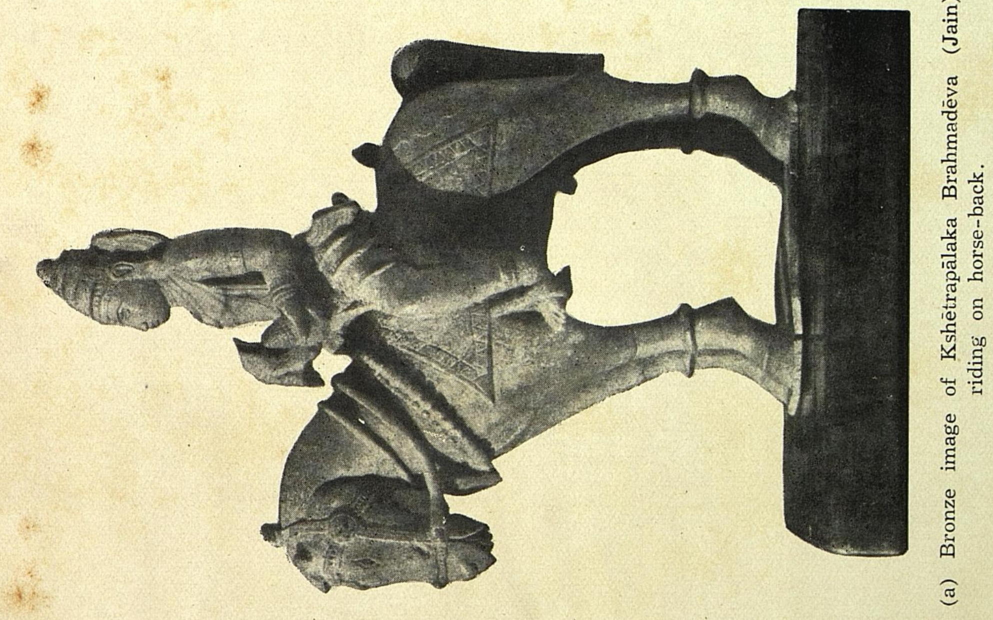
Bāhubali (Gommaṭēśvara) standing on three tiered (*trimēkalā*) pedestal, entwined by Mādhavī creeper measures about 10" with pīṭha.

Some of the bronze pedestals big and small secured in the Hāḍuvaḷḷi find bear writing on the bottom belt which serves more or less as a label giving the name of the Tīrthaṅkara for whom the pedestal was intended and the name of the community or person that donated it to the Basadi. The texts of the inscriptions with translation in English are given below:—



(b) A stone image of Brahmadēva (Jain) seated, (c) A seated Tīrthaṅkara. (d) A stone block of thirteen Tīrthaṅkaras.

—*R. S. Panchamukhi.*



(a) Bronze image of Kshētrapālaka Brahmadēva (Jain) riding on horse-back.

22 DEC 1941
22 DEC 1941

Number (in Kannada) marked on the pedestal.	Inscription.
3.	Daṁ [ma] vaḷi sa || mṇami bageya Śaṁbha | vanātha-svāmi [|*] "Śaṁbhavanātha-svāmi belonging to the community (*bage*) of Saṁnami of the circle or group (*vaḷi*) of Dhaṁma."
10.	Jorada-baḷiya| Chauḍaṁmi-bage Sītala| nātha-svāmi [|*] "Sītalanātha-svāmi belonging to the community of Chauḍammi of the Jorada group."
17.	Ajira-baḷiya | Kupakana maga Mallappa | na bage Kuṁthu-tī | rtthaka [gaḷu] [|*] "Kunthu-Tīrthaka of the community of Mallappa son of Kupaka, belonging to the Ajira-group.
17.	O Saṁta mallarasi [|*] [|*] " (This is the gift of) Saṁtamallarasi."
9.	*Jaṁni* 9 *gaḷu* [|*] [|*] "Jannis, 9."
15.	Ajira-baḷi Saṁ | yami Jeṭṭināyakana ba|gi Dha [r*] mmanātha-svāmi [|*] [|*] "Dharmanātha svāmi of *saṁyami* (ascetic) Jeṭṭināyaka belonging to Ajirabaḷi."
19.	Ajara-baḷiya|Nāgaṇaseṭṭiya Ma|llitīrthakaru [|*] "Mallitīrthakara (a gift) of Nāganaseṭṭi of the Ajara group."
21.	Siriyana-baḷi Nāraṇaseṭṭi-bageya Na-| [mi*] nātha svāmi [|*] "Na[mi*]nātha svāmi belonging to the community of Nāraṇaseṭṭi of Siriya's group."
10.	*Jaṁni* 10 *gaḷu* = "*Jaṁnis* 10."
4.	Jaṁni 4 gaḷu="Jaṁnis 4."
11.	1. Toḷahara-ba|ḷiya Nāraṇa nāya|kana [aṁ] na Saṁki| 2. Nāyakana Śrēyāṁsatīrthakaru [|*] "Śrēyāṁsatīrthakara (a gift) of Saṁkināyaka elder brother of Nāraṇanāyaka belonging to Toḷaha group."
5.	Āna–baḷi Paṭi seṭṭiya[ra] bageya Su|matinātha [|*] "Sumatinātha belonging to the community of Paṭiseṭṭi of the Āna group."

Number (in Kannada) marked on the pedestal.	Inscription.

13. Jaṁni 13 gaḷu : "Jaṁnis 13."

2. Baṭakaḷada Ha|lara-bageya Ajita-|nāthasvāmi [|*]
"Ajitanātha svāmi belonging to the community of Halaru (general body?) of Baṭakaḷ."

19. Jaṁnigaḷu 19=" Jamnis 19."

15. Jamṇi 15 gaḷu=" Jamnis 15."

16. Jaṁni 16 gaḷu=" Jamnis 16."

16. 1. Ajira-baḷiya|Sīraṇa seṭṭa madavaḷige|Āneya-baḷiya
2. Padumarasi Śāṁtīsara
Śāntīśvara (a gift of) of Padumarasi belonging to the Āneya-baḷi (group), bride of Sīraṇaseṭṭa of the Ajara group."

14. Jaṁni 14 gaḷu : "Jannis 14."

5. Janni 5 gaḷu : "Jannis 5."

18. Janni 18 gaḷu : "Jannis 18."

17. Jaṁni 17 gaḷu : "Jannis 17."

12. Ajira-baḷiya|Bīraṇaseṭṭiya-bage Vā|supūjya svāmi [|*]
Vāsupūjya svāmi belonging to the community of Bīraṇaseṭṭi of the Ajira group."

One small pedestal has the following line of writing: duvanā [tha] [ru], meaning
"Duvanātha"

8. O Sāṁtamallarasi
"(This is the gift of) Sāṁtamallarasi."

4. [To]ḷahara-bali [Hē] vaṇaseṭṭi bageya|Abhinaṁdana|svāmi [|*]
"Abhinaṁdanasvāmi belonging to the community of Hēvaṇaseṭṭi of the Toḷaha group."

18. Toḷahara baḷi|ya Tammaṇaseṭṭiya A|ratītha [ṁ*] rakaru (ṁkararu) [|*]
"Aratīrthaṅkara (a gift) of Timmaṇaseṭṭi of the Toḷaha group."
One big pedestal (without number) has the following inscription engraved on it :—

Number (in Kannada) marked on the pedestal.	Inscription.

Avvagaḷu gōshṭhiya Iṁdagaṇa nāyakaru|kaṭisida Chauvīsa Tīrthakara basti|ge koṭṭa dēhāra [|*] ī dēhārakke nāyakare karttaru
"(This is the) pedestal granted to the *basti* of the Twenty-four Tīrthaṅkaras (*Chauvīsa Tīrthaṅkara*) constructed by Iṁdagaṇa-nāyaka at the counsel (*gōshṭhi*) of the avva that is, mother or respectable lady. The Nāyaka is the trustee of this *dēhāra*.

1. Baṭakaḷada hala|ra bageya Ādināthasvāmi [|*]
"Ādināthasvāmi belonging to the (community of the) Halaru (general body ?) of Baṭakaḷa".

3. Jaṁni 3 gaḷu : "Jannis 3".

An unnumbered pedestal has the following inscription engraved on its back :—

1. O Śrīmad-Akaḷaṅkalēvara śisyaru Jayakīrtidēvaru Shoḍāśa-bhāvaneya udyāpaneya māḍi dvāsapta-tīrtha-
2. O kara yeṟasi Hāḍuvaḷiya mēlana bastiyalli bija ? māḍisida Tīrthakara pīṭha-prabhāvaḷi tūka saha sēru.
3. O 55|| jain maṅgala mahāśrī śaka varusha 1537 Anaṁda saṁvatsarada Āśvija bahuḷa 10 llu Gerasoppiya.
4. O yeṟakada Baramaṇa yeṟada dēhāra [||*] K·386

Translation

ll. 1-4. The weight (of) the pīṭha (pedestal) and prabhāvaḷi of the Tīrthaṅkaras installed in the higher basti at Hāḍuvaḷḷi after seventy-two Tīrthaṅkaras had been got cast (*yeṟasi*) by Jayakīrttidēva pupil of the illustrious Akalaṅkadēva on his performing the *Udyāpana* (completion ceremony) of the *shōḍaśa-bhāvane* rite, is in all 55 seers. Hail ! great prosperity.
In the Śaka year 1537, Ānaṁda, on Āśvīja ba. 10, Baramaṇa of the moulders' community at Gerasōppi prepared the *dēhāra* (threshhold or pedestal).

Another small pedetal has the following writing on the edge which is slightly damaged.

1. Bastina Pa[dā]sadēvi sthitiye bēsi koṭa śrutakkeṁdu[1].

Translation

'.... for the *śruta* granted by Pa[dā]sadēvī of the *basti*........

1. Stops abruptly.

LIST OF OBJECTS DEPOSITED IN THE MUSEUM OF THE KANNADA RESEARCH OFFICE, DHARWAR.

No.	From whom received.	Description of the object.
1.	Mr. Padmaraja Manjappa Upadhye, Murdesvar.	Head of a Jina or Buddha of white stone.
2.	do.	Bronze image of Brahmadēva riding a horse.
3.	do.	Bronze image of Chauḍi.
4.	do.	A pair of bronze buffaloes.
5.	do.	Stone image of Pārśvanātha in *Padmāsana* pose, Yaksha and Yakshini attending.
6.	do.	Stone idol of Padmāvati with a bronze *prabhāvaḷi*.
7.	do.	Stone idol of Tīrthaṅkara standing.
8.	do.	Bronze image with 23 Tīrthaṅkaras set on the prabhāvaḷi.
9-33.	Mr. P. P. Patil and Bhaṭṭākalaṅkasvāmi Kaṭtinkar, Haduvalli.	Bronze *prabhāvaḷis* of different sizes.
34-67.	do.	Bronze *pīthas* of different sizes.
68-107.	do.	Bronze Jain images.
108-112.	do.	Stone images of Tīrthaṅkaras, etc.
113-114.	do.	Two *prabhāvaḷi* stands.
115.	do.	Bronze *Mānastaṁbha*.
116.	Mr. Murigeyya Jangin, Bagalkot.	A set of writing materials (steel pens) to write on palm-leaves.
117.	do.	Mender of palm-leaves.

TWO RARE ANDHRA COINS IN THE IRWIN AGRICULTURAL MUSEUM, KOLHAPUR.

While digging for the foundation of the Shivaji Bridge (1884) on the Panchagangā near what is known as Brahmapuri even now, a hoard of lead and copper coins was found. This Brahmapuri is situated north-west of Kolhapur. Some of these coins were examined by Dr. R. G. Bhandarkar as a result of which a paper on them was published by him in the Journal of the Bombay Branch, Royal Asiatic Society. Again some others were examined by Prof. E. J. Rapson and his results were included in the catalogue of Āndhra Coins in the British Museum. These two scholars had not had the rare opportunity to come across the two rare specimens, the subject of this short paper. The two coins will be described one after another (Plate VII, *c*).

1. This lead coin is normal in size; there are no signs of restriking, and the Brāhmī letters of the legend are quite clear. It has got on the obverse 'a bow with an arrow fixed on the string.' The legend begins just at the sharp end of the arrow, and reads thus: 'Mahāraṭhisa Māḍhariputtasa Sivalakurasa'. On the reverse it has the usual Chaitya, and the Bōdhi-tree is on the left. This is the only coin so far traced bearing the legend 'Mahāraṭhisa' while all the others bear the legends beginning with Rāño. Dr. M. H. Krishna of the Mysore University holds that 'Vāsiṭhī-putta's 'lead coins also bear the legend beginning with 'Mahāraṭhisa' and are found at Chandravaḷḷi. He further holds that these princes might have been ruling at Banavāsi, and might have been of the rank of the later Daṇḍanāyakas.

Māḍharipautta's coins have been found to contain generally the legend with the prefix Rāño. Will it be therefore reasonable to suppose that these princes had thrown off the supremacy of their overlords, and had become independent at the time of their (Over-Lords') declining power?

2. The second coin is also of lead and bears the legend in Brāhmī 'Vilivāyakurasa Vilivāyakurasa'. Such a name cannot at all be traced in the History of Karnāṭaka. But a little closer observation and examination of the coin give clues to find out what the worth of the coin is. It is larger in size. There are signs of restriking on the obverse as well as on the reverse. Hence the part of the legend 'Vilivāyakurasa', one can imagine, has taken the place of either 'Rāño Gōtami-puttasa' or 'Rāño Vāsiṭhiputtasa.' It is a very curious accident that the complete name 'Vilivāyakurasa' has been preserved, and the first part of the legend is occupied by the last part of it namely 'Vilivāyakurasa'. The abnormal features in the human form are termed by the Physiologists as freaks of nature. Similarly the legend in this coin may be termed a freak of restriking.

PROF. K. G. KUNDANGAR.

22 DEC 1941
TRIPLICANE S.O. MADRAS

PART III

KARNATAK MANUSCRIPTS

(i) GENERAL REMARKS ON THE MANUSCRIPT WORKS EXAMINED DURING THE YEAR.

Karnatak possesses a rich heritage of literary works which have not seen the light of the day and there are many poets and authors whose names have been suffered to oblivion in spite of the numerous books and treatises that have been published by the efforts of individual scholars and publishing concerns. A sincere and intelligent attempt by qualified scholars to recover the unpublished manuscripts from the owners mostly the Lingayat and Jain Maths that had once been a seminary of literary activities, will surely open up a wide field for scholars to work in. The survey of manuscripts undertaken by the Research Institute under my direction has been a success which is extremely encouraging. During the short period of four or five months since October 1939, I was able to examine cursorily a pretty large number of important palm-leaf and paper manuscripts in the Libraries of Shivayogamandir, Tenginmath (Bagalkot), Unnimath (Sirsi), and the Karnatak Historical Research Society (Dharwar) as well as those collected by the Research Fellows and the temporary touring assistants who had been deputed for the survey. Of these, 42 works were selected for study and report and are noticed in the list appended hereto. They cover a wide field of literature ranging in date from the 10th century to the 19th century and deal with a variety of topics such as history, philosophy, religion, poetics, lexicography, mythology and astrology. The earliest manuscript examined is the Chāmuṇḍarāyapurāṇa by Chāmuṇḍarāya, a minister under the Western Ganga kings, Rāchamalla and Mārasiṁha who flourished in the latter half of the 10th century A.D., and the latest is the Nandī-chhandas, a work on prosody written in the 19th century A.D.

Besides being a ground for the demonstration of poetic skill and scholarship by the poets, some literary works are a repository of bits of historical and geographical details giving out a descriptive account of the land, kings and people in their respective periods and very often supplementing the information gathered from the study of the contemporary lithic records.

The condition of the palm-leaf manuscript works in the year's collection is on the whole good though some among them are unfortunately mutilated, broken and by rough and careless handling, seriously damaged. The care taken by some of the Maths and private owners to preserve them is commendable while the others are on the point of crumbling to pieces by a mere

touch. The size of the manuscripts in the collection ranges between 6″×2″ and 20″×3″ and the writing is in beautiful Kannaḍa alphabet prevalent in North-Karnatak between the 17th and the 19th centuries A.D. The earliest alphabet used in this collection is not earlier than about two hundred years old and this is probably illustrated in the writing of the Chāvuṇḍarāya purāṇa and Rāghavāṅkakāvya, and in some others the date of copying the book is specified at the end. In many cases a bundle has unidentifiable leaves belonging to different works by different authors promiscuously mixed up and thus no work is completely preserved in it.

A noteworthy feature in regard to the year's manuscript collection is the acquisition of duplicate copies of some classical works from widely unconnected quarters. For example there are secured two copies of Lakshmīśa's *Jaiminibhārata* from Bhatkal and Dharwar, two copies of the Kannaḍa *Pañchatantra* from Bhatkal and Dharwar, and two copies of the *Karṇāṭaka Bhārata* or Kumāravyāsa's Bhārata. A study of different recensions of the same work is profitable in determining the total extent of the work when it is uncertain, the readings of doubtful passages or verses which help to understand their correct meaning and in filling up the *lacuna* in the published texts. A rare copy of the Nandīchhandas, a work on prosody is a very useful addition made to the manuscript library and it is the original of the published edition of the work which is however mutilated, incomplete and only a paraphrase in prose of the first portion in the original. The single copies of the *Chāmuṇḍarāyapurāṇa*, the *Śabaraśaṅkara Viḷāsa* and the *Satyēndrachōḷarāyana Sāṅgatya*, (the last being unpublished) are expected to furnish useful data for the revision of the texts. A comparison of the published version of the *Jaiminibhārata* with the Bhatkal version of the manuscript in our office will show a marked disparity in the distribution of verses in each *sandhi* of the work. In the third *sandhi*, for example, the Bhatkal version has 121 verses whereas the printed edition contains only 42 verses. The eighth *sandhi* has 76 in the manuscript while in the printed book it contains 59 verses. The ninth contains 90 verses in the Bhatkal manuscript, the printed edition having only 34. This difference is continued throughout with the result that the Bhatkal version has a less number of chapters with a larger number of verses than in the printed edition. Thus the distribution and order of verses in each chapter and the readings of the texts printed are yet to be studied critically and finally fixed with the help of several recensions preserved in the manuscripts secured from different areas.

It is worthwhile mentioning that the best pieces of Kannaḍa Literature are contained in inscriptions as profusely as on palm-leaves. A perusal of the Kannaḍa Inscriptions published by Rice and Fleet in the *Epigraphia Carnatica*, the *Indian Antiquary*, the *Journal of the Bombay Branch, Royal Asiatic Society*, etc., and of those recently edited in the *Bombay*

Karnatak Inscriptions, Vol. I, Part I and the *South Indian Inscriptions*, Vol. IX amply bears out this statement and convinces any reader of the vastness of material that is yet untouched and has not been made a subject of careful study by the students of Kannaḍa Literature for reconstructing the literary history of Karnatak. Unlike the Tamil and Telugu inscriptions, the Kannaḍa epigraphs of Karnatak are couched in highly polished literary style and are composed by the court poets of no mean order. The poetical descriptions of the geographical divisions, of the several individual kings while narrating the genealogy of the ruling monarch, of the donee while giving his lineage, and of the gifts made by the several donors, afforded rich fields for the poets to demonstrate their literary feats and can bear the most stringent comparison with any of the literary pieces preserved on palm-leaf manuscripts. Further, it must be borne in mind that the compositions on stones are the first hand material being the original productions of the author, whereas those found on the palm-leaf or any other perishable material are copies of copies handed down by generation to generation and as such contain much of the irrelevent and extraneous matter introduced by the scribe or the reader. An inscription at Lakkuṇḍi dated Śaka 929 may be quoted to illustrate this point. As pointed out in the *Bombay Karnatak* Volume I, Part I, introduction, pp. viii-ix, the inscription contains many of the verses from the *Ajitanātha purāṇa* of Ranna, furnishing better readings and expressions to fill up the *lacuna* in many places. From the vigour and dignity of the style and the chaste idiom used, one is tempted to identify the composer of the record with the Poet Laureate Ranna. This is in perfect accord with the date and other historical details such as the *Gūrjaravijaya*, the conquest of the Koṅkaṇa, etc., mentioned in the record as well as in Ranna's works. Further, Ranna refers to a certain Brahman Daṇḍanāyaka Kēsi as having revised his *Gadāyuddha* before it was released to the scholars. This Kēsi is however not known from any other source except the inscriptions of the period. The Kōṭumachigi inscription of Śaka 934 belonging to Chāḷukya Vikramāditya V (*Epi. Ind.* Vol. XX, p. 64) mentions Daṇḍanāyaka Kēsavarasa (Kēsirāja) as the Governor of Beḷvola —300 and Purigere—300 provinces and the names of his two sons are furnished by a record at Hosūr of Jayasiṁha II dated Śaka 950 as Vāvaṇarasa, his younger brother Śrīpādarasa who were apparently Brahmans. This would at once suggest the identity of the two Daṇḍanāyakas. The corroboration of such historical details by contemporaneous works clears all doubts in the understanding of the literary as well as political history of Karnatak.

There are a few noteworthy manuscripts in the present year's collection which are valuable from the literary as well as historical points of view. These are arranged below in a chronological order :—

10th century A.D.	..	Chāvuṇḍarāyapurāṇa or Ādipurāṇa.
12th century A.D.	..	Madanatilaka (transcripts got from the Mysore and Madras Manuscript Libraries).
14th century A.D.	..	Virūpākshavasantōtsava-champū by Ahōbala (Sanskrit) (transcript got from the Madras Oriental Manuscript Library).
14th century A.D.	..	Bhārata-kathā-mañjarī or Karṇāṭaka Bhārata by Kumāravyāsa.
15th century A.D.	..	Dēvīmāhātmya by a disciple of Mōdatīrtha (Mōdatīrthadāsa). His name is not disclosed. The author appears to have been a pupil of Kumāravyāsa to whom he pays obeisance in the words "*Guru Kumāravyāsa-mukhyaranu abhivandisi.*"
16th century A.D.	..	Mōhanataraṅgiṇī by Kanakadāsa. Mādhavālaṅkāra by Mādhava (Transcript got from the Mysore Oriental Manuscript Library).
17th century A.D.	..	Sirumana Sāṅgatya by Siddhamalla.
18th (?) century A.D.	.	A Kannaḍa commentary on Yājñavalkya Dharmaśāstra-Vyavahārādhyāya by Mahēndrayatīrāja. The last leaf has *Yājñavalkya-Dharmaśāstra-Vyavahārādhyāya-Prākṛita vyākhyānaṁ samāptaṁ*. And the author of this commentary is mentioned in the verse "Yad Yājñavalkya muninirmita Dharmaśāstram tasya dvitīyam=akhilam vyavahāraśāstram | adhyāyam = alpamati-lōka-vibōdhanāya śrīmanu Mahēndrayatirāṭ prakaṭīchakāra ||
19th century A.D.	..	Nandīchhandas by Vīrabhadrakavi. Among the manuscripts of this year's collection there is a Kannaḍa commentary on the Bhagavadgītā by one Śrīnivāsāchārya, a follower of Rāmānuja. The author does not disclose any clue regarding his period. The manuscript was copied by Chikka Kumāradhāre (a lady?) in Piṅgaḷa, Śrāvaṇa ba. 30. The commentator is stated to have adopted the interpretation of the Gītābhāshya of Śrī Rāmānuja, in his Kannaḍa gloss.

Besides these works, mention may be made of the following compositions in *Yakshagāna* and *Gandharvagāna* which deal with single episodes in the Purāṇa, *viz.*, (1) Chitraśēkhara Sōmaśēkhara-charite, by Kastūri-siddha, son of Nāgayya and Guruvamma; (2) Lavakuśara kāḷaga (quotes a verse from the Jaimini Bhārata of Lakshmīśa "*Yattaṇa turaṅgam=idu pokku pūdoṁṭamaṁ*, etc.); (3) Bāṇāsuraprasaṅga or Aniruddhana kāḷaga (the author invokes Kanakadāsa in respectful terms in the verse *Kanakadāsana charaṇayugavana smarisi*, etc.; (4) Kṛishṇārjunara kāḷaga; (5) Gaṅge-Girije Saṁvāda and (6) the Ākaḷapada (song on the cow) which is a sermon on the efficacy of truthfulness and innocence. The story of how a tiger desirous of devouring an innocent cow in the forest who upon her word went home with permission to suckle her young calf and bid good-bye to her kith and kin, and returned to the spot as promised to bravely face the death and how the tiger overpowered with the feelings of remorse for the sin, fell dead before the cow is narrated in simple and chaste language.

Finally, I have to notice another class of Literature called the *vachanas* or sayings of the Liṅgāyat saints that are found in the present collection. I shall briefly refer here to the contents of some *kālajñāna vachanas* or prophesies of future occurrences, made by several authors since they profess to contain references to some incidents in the political history of Karnatak in the succeeding centuries after the fall of the Kaḷachurya dynasty.

(1) Chennabasavesvaradēvara Shaḍbhakti kālajñāna:—

This begins with the statement that 780 years had elapsed before Chennabasava descended to the mortal region. After a short digression, is narrated the political history beginning with the fall of the Kalachurya king Aḷiya Bijjaḷa. After the overthrow of Kalyāṇa and the defeat and death of Pratāparudra of Warangal, a Mohomedan period intervenes which is replaced by the rule of one Hampeya Ballāḷarāya. Ballāḷa's son Vijaya of Vijayanagara named his capital as Vidyānagara as a result of god Virūpāksha's boon to Vidyāraṇya. Vijayarāya is succeeded by his Taḷavāra servant Kampilarāya whose wife was Hariyaladēvi, a princess of an Ārēru king of the north. The son of this pair is Rāma an incarnation of Bhīma who restores the crown of Mari Ballāḷarāya. Rāma's head is stated to have been cut off by the Delhi Sultan who returned it through the shepherds that returned to Hosamaledurga (Ānegundi). The Sultan brings the two shepherds to Uraganakaṭṭi where Harihara, Bukka, Virūpāksha etc., continue to rule. After their rule, is mentioned that of their servant (not named) and then of Narasiṁha, Virūpāksha, Kampila, Krishṇa and Rāmarāya the last of whom was slain by the Suritāḷa (Sultan).

Another *vachana* of Chennabasavēśvara gives the history of the Ikkēri chiefs and the Marāṭhas as follows:—Huchcha Saṅkaṇṇa is the progenitor of the Ikkeri line of chiefs. His successor was Vīrabhadra who was succeeded

by two heroes named Śiva and Nārāyaṇa born in Nāriya-sīme. Huccha's rule was one of madness. He went down to hell for the sin of having worn the sacred thread (*Janivāra*) on the advice of the Brahmins. The rule of the Malenāḍu kings was followed by Sivappanāyaka's fall. The Marathas then come in power whose genealogy is given in this *vachana* as follows:—

Siddhōji
|
Muddōji
|
Vaṇagōji Āḷagōpāla
|
Sāji
|
Sēji or Śivāji—destroyed Arbaṭa kingdom, a northern kingdom upto Bhāgīrathī.
|
Sambhāji—was imprisoned and killed by the Rakshasas.
|
Rāmarāja—was the seventh of the line. His rule terminated after 120 years of the total rule of the seven Marāṭha kings.

Śikandara is the last of the Turuka kings of Bijapur whose kingdom lasted for 120 years. Avarangajebu, son of Navarangaśaha was the last of the Moghals whose kingdom lasted for 1000 years in all. Then comes a short intervening period of rule of six months by Chikkanagarada-Bēḍa during which time the treasury was broken by Aśvapati, Gajapati and Narapati. At this time Chennabasava and Vīravasanta would come out of the great house of Uḷavi, celebrate the *gaṇaparva* and repair to Hampi where Vīravasanta would be crowned and Chennabasava will be made the prime-minister.

A work of the *kālajñāna vachanas* of Ghaṭṭivāḷayya which is divided into seven chapters (*gati*) relates in detail the full history of Vijayanagara of which a few important details are extracted below. It is stated that in a battle at Rakkasaho Rāmarāja's head was cut off and carried away. The fall of Vijayanagara was followed by the turbulence of the Bēḍas in the country. The Bēḍas asserted their independence and began to rule from the forts of Naragunda, Muravaṇi, Beḷagalla, Mallājibeṭṭa, Parvata, Mīnaguṇḍi, etc. It is said that Alli Adilshah hunted down the Bēḍa chiefs. He killed the Bēḍa of

Mallājibeṭṭa, put an end to the Bēḍa of Parvata, and got the Bēḍas of Mīnaguṇḍi dragged by elephants' legs. The Bēḍas of Muravaṇi were dragged and struck against rocks. Similarly the Bēḍas of Kōṭikoṇḍa, Kollekoṇḍa, Uravakoṇḍa, etc. were forcibly dispossessed of their principalities. Kōṭiya Timma and the Bēḍas of Palegoṇḍi were routed down completely. Further, Kurugōḍi, Guḍiyakōṭi, and Niḍugal collapsed under the Mahomedan foot. Śrīraṅga and Chitrakal which occupied a strong central position and Harapanahaḷḷi were all brought under control. Bangaḷūru, Maysūr, Rāyadurga, Gadagu, Kaṁchi, and Śrīraṅga are also mentioned in the narration, in connection with some local incidents. Another incident recorded here is the wide-spread toll of the epidemic Durgi in the province of Bijapur to which the rich and poor alike fell a victim. Then followed the menace of mice which apparently refers to the outbreak of plague epidemic.

In the course of the predictions, king Rāma is mentioned as losing his vast treasury to the Mahomedans who had come from Delhi. Fearing the loss of Lakshmī, he along with the Telugas tries to give a front to the enemy who however defeated him, cut off his head and sent it as a present to the Delhi Sultan. Then began the scare of Gajapati. The resistance was crushed and the treasury looted. The sky was rent with the screaming of the dead and the dying. This event is dated in Śaka 885.

The date of this Ghaṭṭivāḷayya's composition is given as Śaka 885 and that of Chennabasava's reincarnation is predicted to take place in Śālivāhana Śaka 1565.

This account is a jumble of historical events put together without any sequence of their occurrence. Kaṁpilarāya and his son Rāma are evidently the chiefs of Kummaṭadurga and the latter known in inscriptions and literature as Kumāra-Rāma was a valiant prince who sacrificed his life in the struggle to stem the tide of Moslem invasion under Malik Kafir. (See *Epi. Ind.* Vol. XXIII, p. 193 and the Vijayanagara Sexcentenary Commemoration Volume pp. 101-2). The reference to the naming of Vijayanagara as Vidyānagara under the influence of Vidyāraṇyayati by Vijaya, son of Ballāḷarāya seems to contain a vague tradition of the founding of Vijayanagara (Hampi) during the last days of the Hoysaḷa rule under Vijaya though its connection with Vidyāraṇya could not be historically possible. It further lends support to the theory that the first dynasty of Vijayanagara was founded on the wreck of the Hoysaḷa kingdom by the shepherds (probably Hakka and Bukka) who appear to have been the refugees of the Sultan of Delhi. The *vachanas* of Chennabasavēśvara and Ghaṭṭivāḷayya are no doubt useful in that they give a vivid picture of the political turmoil consequent upon the fall of Vijayanagara and the rise of petty Mahomedan principalities in the Deccan and South India. The chaotic period of the rule of the turbulent Bēḍas and their defeat and destruction by Alli Adil Shah furnish in general the data for

weaving out a connected account of the political conditions that prevailed in the Deccan during the successive centuries after the fall of Vijayanagara. It must be borne in mind that the chronicle contains a reference to the outbreak of plague and cholera (*durgi*) in the Bijapur district and the late allusion to the Bēḍa rule and so it could not have been the production of Ghaṭṭivāḷayya who flourished in the 12th century A.D.

(ii) LIST OF MANUSCRIPT WORKS EXAMINED DURING THE YEAR 1939-40.

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
1.	Karnatak Historical Research Society, Dharwar	Gurubhaktāṇḍāri Charitre in three cantoes and 300 verses. See *Karnataka Kavicharite*, Vol. II, p. 427 where this work is noticed as containing 273 verses. The author's name is given here as Pemmi Śeṭṭi.	Prāsabhūshaṇa, pupil of Maruḷasiddhēśvara	Deals with some incidents in the lives of some Śaiva devotees. By listening to the stories narrated by Prauḍhāvati a sensualist like Gurubhaktāṇḍāri turns into a pure Śaiva devotee.	*Palm-leaf.*—This work contains 63 leaves. Each leaf measures 9½×1¾". States that the poet Prāsabhūshaṇa rendered into Kannaḍa the work of Vichitrakavi Pālkurike Somēśvara called *Gurubhaktāṇḍāri charitre* written in dvipadi and in Āndhrabhāshā (Telugu), at the command in dream of Basavēśvara, son of Muṇḍageya Mādirāja and Mādalāmbike to do so.
2.	Ganapaibhat, at Māvaḷḷi	Dēvīmahātmye	Mōdatīrthanadāsa (disciple of Śrī-Madhvāchārya).	A part of the Mārkāṇḍēyapurāṇa forms the subject matter of this work. Here the destructions of Madhukaiṭabha, Mahishāsura, Dhūmrāksha and Raktabījāsura are narrated.	*Palm-leaf.*—Here are 55 leaves. Each side of a leaf has 8 lines of writing. The author makes a respectful obeisance to Kumāravyāsa in the words 'Guru-Kumāravyāsa-mukhyaran abhivandisi.'
3.	Do.	Jaimini Bhārata.	Lakshmīśa	The theme of this work is based on the Aśvamēdhaparvan of Jaimini.	*Palm-leaf.*—This manuscript is in good condition having 271 leaves measuring about 1½'×2½".
4.	Irapu Rāma Śetti, Kaikiṇi, through Mr. B. R. Joshi.	Rukmiṇisvayaṁvara (in the style of *Gandharvagāna*) based on the story of Bhāratapurāṇa.		The elopement and marriage of Rukmiṇi with Krishṇa is narrated here. Her brother, Rukma had proposed to give her to Śiśupāla but this was frustrated by the secret plans of Krishṇa and Rukmiṇi.	*Palm-leaf.*—This work contains 29 leaves of which the 5th leaf is missing and the first is torn. See bundle No. 22. Orthography is full of errors.

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
5.	Timmappayya Kaikiṇi, through Mr. Joshi.	Jaimini Bhārata (Vārdhika shaṭpadi).	Lakshmīśa	This work narrates the performance of the Aśvamēdha sacrifice by Dharmarāja.	*Palm-leaf.*—This manuscript contains 217 leaves. The work ends abruptly after the 29th stanza of the 26th Canto.
6.	Karnatak Historical Research Society, Dharwar	Chitraśēkhara-Sōmaśēkhara kate called also Chōrakathe (Yakshagāna).	Kastūrisiddha, son of Nāgaiya and Guruvamma.	This work deals with the adventures of the two brothers, Chitraśēkhara and Somaśēkhara.	*Palm-leaf.*—Here are 66 leaves each measuring 11″×1¾″. The edges of some leaves are broken. The last 2 or 3 leaves are missing.
7.	Do.	Satyēndra Chōḷarāyana Sāṅgatya.	...	The story of Ballāḷarāya of Chōḷamaṇḍala and the lamentation of Tirukoḷavināchi when her son Saṅkara was trampled down to death under the feet of a galloping horse of the king's son, are some of the topics narrated here.	*Palm-leaf.*—This manuscript is not complete. The leaves at the end are lost.
8.	Do.	(a) Rāghavāṅka kāvya.	Chikka Nañjāchārya also called Kavi-Siddha-Nañjēśvara of Hūlipūvalliyapura (See *K. K. Charite*, Vol. II, pp. 379-80).	The lives of some Vīraśaiva *viraktas* (saints) are narrated here. Rāghavāṅka is one of them. A complete life story of Rāghavāṅka can be found here.	*Palm-leaf.*—This bundle contains 174 leaves. Leaves 6 and 7 are in pieces. The manuscript is not in tact. The script seems to be old. Leaves 122-174 are wrongly numbered as 1022-1074.
		(b) Nijaliṅga Śataka.	...	Verses on *Nīti*, *Bhakti*, *Jñāna* and *Vairāgya* are given here.	*Palm-leaf.*—Here are 12 leaves. The verses have the well-known refrain *'Nijaliṅga bhavabhaṅga śaraṇa-jana-varada dēva.'*

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
		(c) Śivādhava Śataka. (See the published copy of the Śataka).	(Maggiya) Māyidēva, devotee of Aiyapura Sōmanātha.	*Nīti*, *Bhakti*, *Jnāna* and *Vairāgya* are dealt with according to the tenets of the Vīraśaiva philosophy.	*Palm-leaf.*—The leaves are numbered from 13 to 23.
		(d) Śivāvallabha Śataka. (See the published copy of the Śataka).	(Maggiya) Māyidēva	Vīraśaiva philosophy is given here.	*Palm-leaf.*—Eleven leaves from 24-34.
		(e) Ādayyagaḷa Vārdhika	...	The life of Ādayya, devotee of Saurāshṭra Sōmanātha is narrated here.	*Palm-leaf.*—Five leaves (35-40). Ink has faded away and the writing is indistinct.
9.	Karnatak Historical Research Society, Dharwar.	Rājaśēkhara Vilāsa	Shaḍakshari	The horse of Rājasēkhara, son of Satyēndra Chōḷa tramples to death the son of the Śaiva devotee Tirūkoḷavināchi. The deceased regains life through the mysterious power of Śivabhakti.	*Palm-leaf.*—This bundle contains 109 leaves. The manuscript is not in good condition. The leaves are brittle and mutilated. The writing is old though cramped and indistinct.
10.	Do.	Karnāṭaka Bhārata	Kumāravyāsa	The major portion of the story of the Mahābhārata is narrated here.	*Palm-leaf.*—The first 259 leaves are lost. This bundle contains leaves from 260-450. Among these some are missing and some of the existing portion are mutilated.
11.	Do.	(a) Lava Kuśa kāḷaga	not given	This is an episode from the Uttara Rāmāyaṇa. Here the fight of Lava and Kuśa with their father Rāma is described.	*Palm-leaf.*—The work is incomplete. This manuscript contains 29 leaves. Out of these 10th and 20th are lost. The edges of the leaves are mutilated. Quotes the verse beginning with "*Ettaṇa turaṅgamidu pokku pūdōṭamam*" from the Jaimini-bhārata.

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
		(b) Bāṇāsurana prasaṅga called also Aniruddha kāḷaga.	Do.	This manuscript narrates the marriage of Aniruddha with Ushā, daughter of Bāṇāsura.	*Palm-leaf.*—The last leaf of this work is numbered 30. Some six leaves are missing. A leaf is 11" ×2¾". The work consists of one canto of 379 verses. The author salutes Kanakadāsa in the words "*Kanakadāsana charaṇayugavana smarisi*".
		(c) Krishṇārjunara kāḷaga.	...	The fight between Arjuna and Krishṇa is narrated here. Gaya is the cause of it.	*Palm-leaf.*— Incomplete. The manuscript is not in good condition. Some leaves are lost. From the language it appears to be a late work of the 17th or 18th century A.D.
12.	Karnatak Historical Research Society, Dharwar.	Mōhanataraṅgiṇi	Kanakadāsa	The burning of Manmatha, destruction of Saṁbarāsura, sports of Aniruddha, etc., are narrated here.	*Palm-leaf.*—Mutilated and incomplete. The Ms is not in good condition. On leaf 172 it is stated: —end to 2569th *pada* and 41st *sandhi.*
13.	Do.	Ākaḷapada	...	This is a story relating the voluntary immolation of a tiger before a cow in remorse for the sin of wishing to devour it.	*Palm-leaf.*
14.	From Mr. Bhimarao, Panchamukhi, Badami.	Bhikshāṭaṇakāvya	...	Śiva with a begging bowl in his hand goes a-begging.	*Palm-leaf.*—Here are 142 leaves.

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
15.	Do.	Śabara-Śaṅkara vilāsa	Shaḍakshara deva	God Śaṅkara in the guise of a hunter fights with Arjuna.	*Paper.*—Much worn out. This incomplete manuscript contains the first four *Āśvāsas* and 24 verses of the fifth. It consists of only 39 leaves.
16.	Karnatak Historical Research Society, Dharwar.	Anubhavāmṛita	Sahavāsi Mahaliṅga Raṅga, pupil of Paramahaṁsa Parivrājakāchārya Sahajājanandaguru	This is a treatise on the Advaita Philosophy.	*Palm-leaf.*—This manuscript contains 67 leaves. Each leaf is 20" ×3" with 7 lines on each side and having 20 letters in each line. The work consists of 11 prakaraṇas and 815 *ślōkas.*
17.	Karnatak Historical Research Society, Dharwar.	(1) Shaṭsthala jnānasārāmṛita	Siddhēśvara	This work deals in detail the six *sthalas* in the Vīraśaiva religion.	*Palm-leaf.*—This manuscript consists of 57 leaves and contains 21 sthalas and 701 *vachanas.* The vachanas have the *aṁkita Mahāliṅga Guru Śivasiddhēśvaraprabhuve.*
		(2) Basavarājadēvara shaṭsthala *vachana.*	...	*Vachanas* on various topics are collected.	*Palm-leaf.*—Leaves 58-95 contain these *Vachanas.*
		(3) Ashṭāvaraṇa-māhātmya	...	The eight Māhātmyas, Gurumahātmya, Liṅgamahātmya, etc.; belonging to the Vīraśaiva religion are given.	*Palm-leaf.*—Leaves 96-105 bear these *Vachanas.*
		(4) Śatakatraya	Maggeya Māyidēva	This is a treatise on the Vīraśaiva religion.	*Palm-leaf.*—The leaves 106-119 contain the three *śatakas*: (1) Śivādhavāśataka, (2) Śivāvallabhaśataka and (3) Aipurīśvara-śataka. Some leaves are broken.

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
18.	Karnatak Historical Research Society, Dharwar.	Paramarahasya	...	Gurumahātmye, Prakṛiti-kāya lakshaṇa, etc., have been intimated to Pārvati by Śiva in a dialogue.	*Palm-leaf.*—This manuscript contains 26 leaves. 263 Sanskrit ślōkas and a Kannaḍa commentary on them are given here. This bundle contains No. 30 noticed below.
19.	Uṇṇimath, Sirśi, through Mr. A. M. Annigeri, M.A.	(a) Subhāshitagaḷu	...	These verses contain some wise sayings.	*Palm-leaf.*—Leaves from 1-7 and 24 contain these verses. Leaves 8-23 are lost.
		(b) Śabdaratnākara	...	Nighaṇṭu giving Kannaḍa equivalents of some Sanskrit words.	*Palm-leaf.*—Fragmentary. Leaves 105-106 deal with this subject.
		(c) Akkagaḷa Vachana	...	This is a *stōtra* in praise of Śiva.	....
		(d) Chhandassu	...	The characteristics of Śara-shaṭpadi are stated here.	....
		(e) Vīraśaiva mata-grantha (?)	...	A treatise on Vīraśaiva āchāra.	*Palm-leaf.*—This topic is dealt in 137-147 leaves.
		(f) Vachana	...	These are some Vachanas ending in *Rājaliṅga prabhuve.*	....
		(g) Akshara mālikā-gadya	...	All the alphabhets are used in verses in praise of Śambhu. (Śabdālaṅkāra).	*Palm-leaf.*—Leaves 99-101 bear verses.

		(h) Nīlāmbikā-lalitā-stōtra	...	This stōtra is in praise of Nīlāmbā, wife of Basavēśvara.	*Palm-leaf.*—1-4 leaves contain these *shaṭpadis.*
		(i) Haranāmavannu uḷidavaru ballare	...	...	*Palm-leaf.*—There are seven stray stanzas on the greatness of Hara's name.
20.	From Mr. Bhimarao Panchamukhi, Badami	(a) Chennabasavēś-dēvara Shaḍbhakti Kālajñāna vachana	...	Gives a jumble of historical details of certain kings from the Kaḷachurya 'aḷiya Bijjala' till the rise of Vīravasanta and Chennabasava.	*Paper.*—The kālajnāna-vachanas are in the form of *bhavishyas* or prophesies. Being a production of a very late period, they contain a number of inaccuracies in the chronological and dynastic treatments.
		(b) Kalyāṇammana kālajnāna vachana	Kalyāṇamma	The rise of the Marāṭhas is narrated here.	*Paper.*—
		(c) Huḍabaṅkaiyagaḷa vachana	...	This foretells the coming of a Śaiva Śaraṇa.	—Do.—
		(d) Panivayyagaḷa vachana	...	This refers to the open air dramas played before the processional car of *Gadugina Nārāyaṇa.*	—Do.—
		(e) Chennabasa-vēśvarana nirūpavu.	...	A kālajnāna *vachana* which foretells the births of Vīravasanta and Chennabasava.	—Do.—
		(f) Koḍamoge Rāmay-yagaḷa vachana	..	This is a song. The subject is not important.	—Do.—
		(g) Kūgina Mārayya-gaḷa vachana	...	This song refers to the Muslim rule and narrates probably its down-fall also.	—Do.—

K.386

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
		(h) Chennabasavēśvara dēvaru nirūpisida vachana	...	This narrates the rule of the Ikkērī Nāyakas. The genealogy of the 7 Marātha kings can be traced from this narration.	*Paper.*—....
		(i) Sarvajña māḍida kālajñāna vachanavu.	...	This foretells the rise of Vīravasanta and attempts to marshal historical events till then.	*Paper.*—....
		(j) Ghaṭṭivāḷeyyanavara kālajnāna	...	Here a reference is made in detail to a king named Rāma whose fame was trumpetted even in the gates of the capital town, Delhi.	*Paper.*—....
		(k) Ghaṭṭivāḷayyana vachanārtha	...	A brief survey is made here of the kings and capitals of Karnāṭaka, beginning from Kalyāṇa and Kalachūri down to the Vijayanagara king Venkaṭapati.	*Paper.*—....
		(l) Ghaṭṭivāḷayyana vachana	...	This relates the full history of Vijayanagara.	*Paper.*—....
		(m) Ghaṭṭivāḷayyana kālajñāna	...	Historical events are narrated from the Yādava rule down to the birth of Chennabasavēśa.	*Paper.*—The references are of little interest to a student of history.
		(n) Ghaṭṭivāḷayyana kālajñana	...	This *kālajñāna* portends evil to Delhi and refers to Rāmarāyā's reign.	*Paper.*—....

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
		(o) Ghaṭṭivāḷayyana kālajñana	...	The Mohemadan expedition from Delhi to the south is narrated here.	*Paper.*—....
		(p) Do.	...	The cutting off of the head of Rāmarāya in Śaka 885 is mentioned here; states that Allama comes to Śrīraṅga to meet the Śivabhaktas.	*Paper.*—....
		(q) Rēvaṇasiddhēśvara kāvya	Mallaṇṇa	The biography of Rēvaṇasiddha, one of the five Vīraśaivāchāryas is given here.	*Paper.*—....
		(r) Dīpakaliyāryara chāritra	...	The lives of *purātanas* are narrated here.	It is stated that the work was composed by Pālkurike Sōmēśvara. But the language is modern.
21.	Unnimath, Sirsi, through Mr. A. M. Annigeri.	*Stōtra saṅgrahas* (a) Charamakāvya	...		*Palm-leaf.* — Bhogamallēśa is praised here.
		(b) Kannaḍa dhātugaḷu	...	Kannaḍa verbs and their use is explained.	*Palm-leaf.*—....
		(c) Nānārtha ratnākara	Dēvōttama	Sanskrit words are given with their equivalents.	*Palm-leaf.*—Here are only 97 *vrittis* (compound words)..
		(d) Bhakta Śabda nirvachana	...	Basavēśvara as a devotee is described here.	*Palam-Leaf.*—..
		(e) Prabhudēvara purāṇada nāndya	...	These ślokas are in praise of Prabhudēva.	*Palm-leaf.*—This *nāndya* ends on the 60th leaf.
		(f) Liṅga Shaṭpadi stōtra pada	...	This is a composition in praise of *Liṅgas.*	*Palm-leaf.*—Leaves 1-17 contain this subject.

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
		(g) Siddhēśvara purāṇada nāndya	Śāntēśa	Tōṇṭadasiddhēśa is praised here.	*Palm-leaf.*—18-22 leaves bear this matter.
		(h) Saundhara purāṇada nāndyada padaṅgaḷu	Bommara (sa ?)	This is a Śaiva Purāṇa.	*Palm-leaf.*—Leaves 23-28 contain this work.
		(i) Ādayyagaḷa nāndyada pada	...	The god Sōmanātha of Puligere is praised.	....
		(j) Yōginātha	...	....	*Palm-leaf.*—Every verse ends with the refrain *Yōginātha.*
		(k) Śīlavantayyana trividi	...	Vīraśaiva mode of conduct and philosophy are dealt.	*Palm-leaf.*—Leaves from 64-70.
		(l) Śaṅkaradēvara kanda	...	....	....
		(m) Mantra mahatvada kanda	...	Praise of Śiva is given here.	*Palm-leaf.*—Leaves 81-88. Here are 110 *kandas* in all.
		(n) Maruḷudēvara kanda	...	Praise of Śaṅkara is found here.	....
		(o) Vīraśaiva Śāstragrantha	...	Vīraśaivāchāra is dealt here.	*Palm-leaf.*—Leaves 1-18.
		(p) Dēviya nāndya	...	Dēvi is praised.	....

		(q) Basavēśavarana lalitā stōtra	...	A stōtra in praise of Basavēśvara.	....
22.	Irapu Rama Setti, Kaikini, through Mr. B. R. Joshi	Pañchatantra.	...	Viśhṇuśarma narrates some stories to the three sons of Sudarśana.	*Palm-leaf.*—A Kannaḍa commentary is added to the Sanskrit *ślōkas.* It consists of 81 leaves.
23.	Gaṇapayya Bhaṭ Pātil, Māvaḷḷi, through Mr. B. R. Joshi	Bhagavadgītā.	...	A Viśishtādvaita commentary in Saṅskrit is added by Srīnivāsāchārya.	*Palm-leaf.*—The manuscript contains 106 leaves.
24.	Karnatak Historical Research Society, Dharwar	Anubhavāmrita	Mahāliṅgaraṅga	This is a treatise on the Advaita philosophy.	*Palm-leaf.*—Siddhānti Koṇḍur bhaṭṭa of Sōndūru copied this work. This Kannaḍa work is translated into Sanskrit. See No. 16 above.
25.	Uṇṇimath, Sirsi, through Mr. A. M. Annigeri.	(a) Murigesvāmigaḷa vairāgya shaṭpadi	...	Importance of *vairāgya* is described here.	....
		(b) Śivaliṅgamahime	Gurusiddhasvāmi	The sports of Śiva are narrated.	....
		(c) Liṅga stōtra padam	...	There are 11 stōtras in praise of liṅga.	....
		(d) Mallēśvarana nāndyapada	...	Stōtra in praise of Īśvara.	Every *pada* ends with Mallēsa Pārvatīśa.
		(e) Miśrita Brahma shaṭka	...	Here mention is made of Vīraśaivāchāra.	....
		(f) Nīlāmbikā lalitā stōtra	...	Nīlāmbā is praised here.	This *stōtra* is full of devotion.

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
		(g) Siddhēśvarana purāṇada nāndya pada	Śāntēśa	A poem in praise of Sidhēśvara.	....
		(h) Charama kāvyada nāndyapada	Charama	—	This poet was a disciple of Mallaṇārya.
		(i) Siddhēśvara purāṇada nāndya	...	—	....
		(j) Prabhudēvara purāṇada nāndya	...	This deals with the life of Prabhudēva.	*Palm-leaf*.—73 stanzas are written here. These are full of *śabdālaṅkāra*.
		(k) Śaṅkara saṁhiteya nāndyada liṅga pada stōtra.	...	This work is in praise of Śiva.	*Palm-leaf*.—This is a sort of *chitrakāvya*.
		(l) Stōtra	Murige Śāntavīrēśa svāmi	The belief that Basava is Śiva himself is emphasised here.	*Palm-leaf*.—In the 16th stanza a reference is made to Bijjaḷa.
		(m) Shaṭsthala tiḷakada nāndyapada	...	...	*Palm-leaf*.—..
		(n) Vīraśaivāmṛita purāṇada nāndyapada	Halageyāchārya	This contains some stanzas on Vīraśaiva religion.	*Palm-leaf*.—This is in the form of a discourse.

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
		(o) Śukamuni charitra	...	Rambhā, directed by Indra to destroy the penance of Śuka meets with a defeat.	*Palm-leaf*.—The dialogue between Śuka and Rambhā is interesting.
		(p) Channabasavēśvara purāṇada nāndya	...	Lives of Śaiva devotees are described here.	*Palm-leaf*.—This work is incomplete.
26.	Mr. Bhimarao Panchamukhi Badami	*Vīraśaiva stōtrapada gaḷu*	...	Śiva is praised here.	...
		(a) Siddhēśvara purāṇada nāndya		...	...
		(b) Nīlāṁbikā lalitā stōtra	...	Nīlāmbā is praised.	*Palm-leaf*.—Leaves 4 to 9.
		(c) Immaḍi Murigeya svāmigaḷu nirūpisida nāndya	...	Praise of Śiva.	...
		(d) Vastuka purāṇada lalitā pada vṛittam	...	...	*Palm-leaf*.—Here are 57 stanzas.
		(e) Vastuka purāṇada Śivaliṅga stōtra	...	Śiva is praised.	...
		(f) Sri Śāntēśa Vīrēśvara stuti	...	Śiva, the creator of the world is praised.	*Palm-leaf*.—Here are 23 stanzas. Pages 21 to 23.
		(g) Chennabasavēśvara	...	...	...
		(h) Siddēśvara purāṇada nāndya	...	All the sports of Śiva are attributed to Siddhēśvara.	*Palm-leaf*.—Here are 35 *padyas*.

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
		(i) Mahānta svāmigaḷu nirūpisida nāndya	...	This composition is in praise of Murige Śānta vīrēśa.	...
		(j) Ādayyagaḷa nāndyapada	...	Ādayya comes from Saurāshtra to Puligere. Stanzas from the *Hariśchandra kāvya* appear here.	...
		(k) Maṇṇēśvarana purāṇada nāndya	...	Some puranic personalities are referred to here.	*Palm-leaf.*—13 *padyas* are contained in this *nāndya.*
		(l) Saundara purāṇadoḷagaṇa nāndya padagaḷu	Bommarasa	This is in praise of Śiva.	*Palm-leaf.*—30 *padyas.*
		(m) Hālāśya purāṇada nāndya	Immaḍi Murigeya Svāmi	This is in praise of Śiva.	*Palm-leaf.*—Each padya ends with Śivaliṅgaṁ.
		(n) Sundarēśvara nāndya	...	This nāndya is based on the Hālāśyavastuka purāṇa.	*Palm-leaf.*—67 stanzas.
		(o) Dēvīstōtra	Immaḍi Murigeya Svāmi	The līlās of Dēvi are described.	...
		(p) Śaṅkara saṁhiteya nāndyada liṅga stōtra pada	...	This is in praise of Śiva.	*Palm-leaf.*—100 *padyas.*
		(q) Basavēśvara purāṇada nāndya.	...	Basavēśvara is praised.	...
		(r) Shaḍvaktra	...	Śiva is the source of all mantras.	...
		(s) Prabhudēvara purāṇada (nāndya) stōtrada shaṭpada	...	Śiva is praised.	...
		(t) Yōgasāra	...	Śiva intimates Pārvati *khēchara mudrā samatva.*	*Palm-leaf.*—leaves 98 to 106.
		(u) Liṅga stōtrada pada	...	This *stōtra* praises some important *liṅgas.*	*Palm-leaf.*—Leaves 109 to 122. Here are 111 padyas.
		(v) Murige Siddhasvāmigaḷu nirūpisida nāndya	Murige Siddhasvāmi	The greatness of Śiva is revealed here.	*Palm-leaf.*—
		(w) Vairāgya shaṭpadi	...	Basavaliṅga should be resorted to by a human being.	...
		(x) Mahima Shaṭpadi	...	This deals with the magnanimity of Śiva.	*Palm-leaf.*—Each stanza ends with the word Channamallēśvara. Here are 115 ślokas.
27.	Karnatak Historical Research Society, Dharwar.	(a) Sakalāgama śikhāmaṇi	...	This work contains many *vachanas.*	*Palm-leaf.*—Each vachana has the *mudrike*—Apramāṇa kūḍala saṅgamadēva. Here are 583 *vachanas.*
		(b) Chitkriyōpadēśa saṅgraha	...	This is a treatise on Vīraśaiva religion.	*Palm-leaf.*—There are 259 vachanas (?) here.

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
28.	Do.	(a) Liṅga stōtrada palpadaṅgaḷu	...	These *vachanas* are in praise of Kūḍalasaṅgamēśvara, Paṁpāvirūpāksha, Huligereya, Sōmēśvara, etc.	*Palm-leaf.*—Each leaf measures 9″×1½″. Here are 111 *vachanas.*
		(b) Kriyāsaktayyagaḷa vārdhika padagaḷu	...	This deals with the Advaita philosophy.	*Palm-leaf.*—Saṅskrit ślōkas with Kannaḍa commentary.
		(c) Nīlāṁbikā lalitā stōtra	...	Nīlāṁbikā is praised.	*Palm-leaf.*—Here are 25 *padyas.*
		(d) Vīrēshṭa liṅga vibhuvina stōtra	...	The method of worshipping Śiva is given here.	*Palm-Leaf.*—This contains 21 *ślōkas.*
29.	Karnatak Historical Research Society, Dharwar	Nānāvishaya saṅgraha (a) Punardīkshe	...	A treatise on the Vīraśaiva religion.	*Palm-leaf.*—The beginning is lost. This ends with the 43rd verse.
		(b) Yōginātha mudrike	...	The life of Basavēśvara is narrated here.	*Palm-leaf.*—Each stanza ends in Yōginātha. Here are 142 stanzas.
		(c) Śaṅkaraliṅgadēvara kanda	...	This is in praise of Śivaliṅga.	*Palm-leaf.*—This stōtra has 117 padyas.
		(d) Prabhuve eṁba mudrike	Maruḷadēva	These stanzas suggest as to how one obtains salvation.	*Palm-leaf.*—Stanzas from 83 to 135(?) are written here.
		(e) Aksharamālikā gadya	...	This is in praise of Basavēśvara.	...

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
		(f) Pañchaprakārada gadya	...	Here also Basavēśvara is praised.	*Palm-leaf.*—The succeeding *padya* begins with the last two words of the preceding *padya.*
		(g) Namaskāra gadya	...	—Do.—	...
		(h) Ashṭōttara Śatanāma gadya	Sōmanātha	Here Shaṭsthalas are narrated.	...
		(i) Udāraṇa gadya	...	Basavēśvara is praised.	...
		(j) Aksharāṅkana gadya	...	—Do.—	...
		(k) Śivāvallabha Śataka	...	Śivāvallabha is praised.	*Palm-leaf.*—Each verse ends in Śivāvallabha. Contains 103 stanzas.
		(l) Ekākshara nighaṇṭu	...	Use and meaning of some alphabets.	*Palm-leaf.*—Sanskrit verses bear Kannaḍa commentary.
		(m) Ashṭāvaraṇada vachana and liṅga mahatva	Yeḷamaleya Gurusāntēśvara	This stōtra is in praise of some important *liṅgas.*	...
		(n) Jaṅgama mahatva	...	This intimates the reader the importance of Jaṅgama.	...
30.	Do.	Karaṇa-hasageya-vāchya	...	The classification of the five components of the human body.	*Palm-leaf.*—Each side of a leaf has 13-14 lines. In all here are 25 leaves.
31.	Karnatak Historical Research Society, Dharwar	(a) Vairāgya Shaṭpadi	...	The devotion of some Śaiva devotees is praised.	*Palm-leaf.*—Here are only 95 verses.

K. 386

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
		(b) Amarakōśa svaravarga	...	This is a part of Amarakōśa.	...
32.	Do.	Yājñavalkya vyavahārādhyāya with a Kannaḍa commentary	...	This lays down some rules of conduct.	*Palm-leaf.*—Out of 86 leaves some are lost. Kannaḍa commentary is added to the Sanskrit text by Mahēndrayatirāja.
33.	Do.	Chintāmaṇi śakuna	...	This deals with omens.	*Palm-leaf.*—This work is not in good condition.
34.	Do.	Kannaḍa Pañchatantra	...	Some interesting as well as instructive stories are narrated here by Vishṇuśarma.	*Palm-leaf.*—This is a Kannaḍa version of the Sanskrit Pañchatantra. The manuscript is not in good condition.
35.	Unnimath, Sirsi, through Mr. Annigeri.	Gaṅgā Girije saṁvāda	Tarula Charapati	A conversation held between Gaṅgā and Girije. Basavēśvara and Allamaprabhu are referred to.	*Palm-leaf.*—This manuscript contains 160 leaves. The work is complete.
36.	Karnatak Historical Research Society, Dharwar.	Śaraṇalīlāmṛita	Channappadēva	Nandīsvara takes birth in this world under the name of Basava. His achievements are narrated here.	*Palm-leaf.*—Here are 66 leaves. This work is complete and contains 782 stanzas.
37.	Do.	Chāvuṇḍarāya purāṇa	Chāvuṇḍarāya	This is a Jain purāṇa dealing with the lives of 24 Tīrthaṅkaras.	*Palm-leaf.*—Here are 293 leaves. Broken and crumbling. The characters are older than any in the bundles so far examined.
38.	From Mr. Bhimarao, Panchamukhi, Badami.	Prabhudēvara purāṇa	Harīśvaradēva	This work deals with the life of Allamaprabhu.	*Paper.*—14 pages of blue paper.
39.	Karnatak Historical Research Society, Dharwar.	Brahmōttara khaṇḍa	..	Here the importance of Saḍakshara, Vibhūti, rudrākshe, etc., is given.	*Palm-leaf.*—This incomplete work contains 91 leaves. This is a Kannaḍa version of the first of the 18 *purāṇas*. Only 12 sandhis are available here.
40.	From Mr. Bhimarao Panchamukhi, Badami.	(a) Vīraśaivāmṛta purāṇa	Gubbi Mallaṇārya	This deals with the Vīraśaiva religion and philosophy.	*Paper.*—This work is incomplete. Here are 75 leaves.
		(b) Prauḍharāyana kāvya	...	...	...
41.	Mr. Vīrabhadrayya Kavalūrmaṭh, Sirsi.	Sadāśivanīti (a) Nandīśvara śataka	...	The śataka is in praise of Śiva.	*Paper.*—The Śataka ends on the 37th page. It contains 581 verses.
		(b) Kaivalya paddhati	Nijaguṇa Śivayōgi	This work deals with morality, religion, philosophy, etc.	*Paper.*—Here are 654 stanzas. Every song has Śambhuliṅga as its *mudrike*.
		(c) Svaravachanagalu	Mudvīrasvāmi	These vachanas deal with the relation between god and man, *bhakti*, etc.	*Paper.*—Here are 340 vachanas.
		(d) Svaravachana	Virakta Shaḍakshara svāmi	—Do.—	*Paper.*—The number of vachanas contained in this work is 392.

Srl. No. of the Bundle.	From whom Received.	Name of Work.	Author.	Subject.	Remarks.
42.	From Mr. Bhimarao Panchamukhi, Badami.	Nandīchhandassu	Vīrabhadra	This is a work on prosody.	*Paper*.—The manuscript is not complete. This is an original poem supplementing in many respects the published version of the work which is mutilated and is only a paraphrase in prose.

GOVERNMENT ORIENTAL MSS LIBRARY
22 DEC 1941
TRIPLICANE P.O., MADRAS